IN THIS ISSUE: **FIFTY YEARS OF BRAHMS.... By W. J. Henderson**

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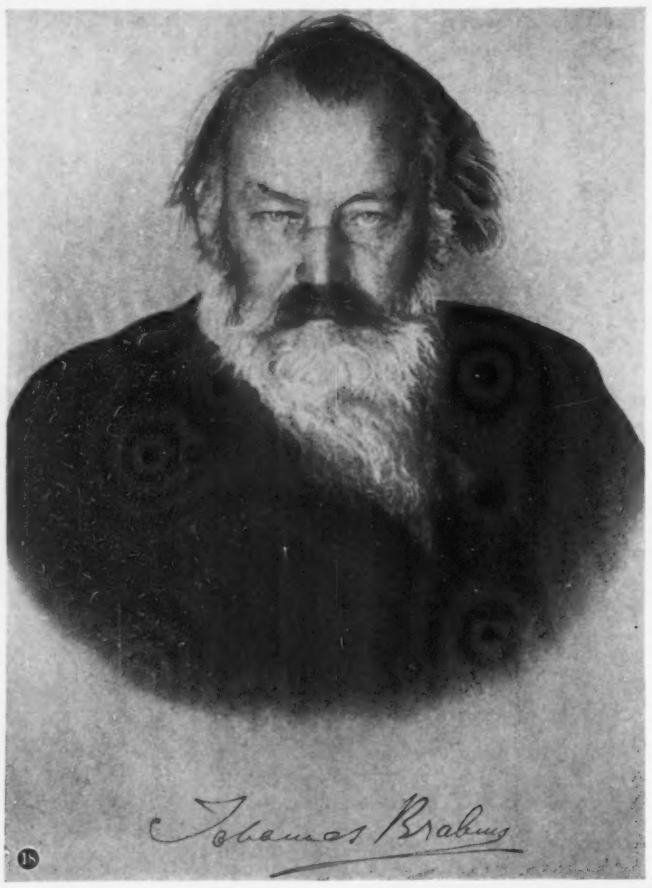
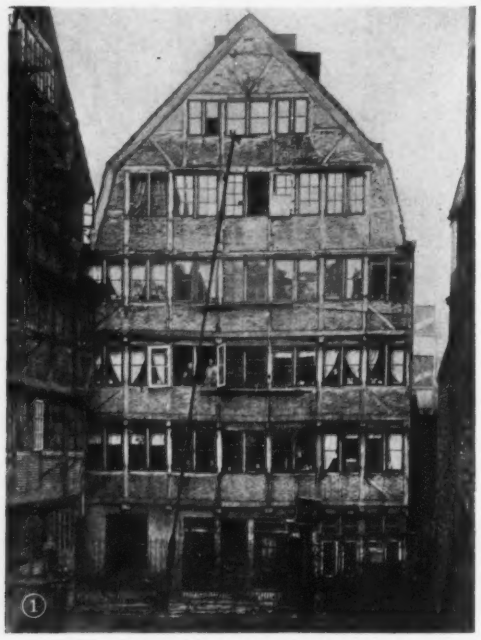
ROSA PONSELLE

Prima Donna Soprano of the Metropolitan Opera
Made Her Italian Debut As Giulia in La Vestale on May 4



(At Left) JOHANNES BRAHMS,
from an autographed portrait made about the year 1890, soon after the completion of his G major quintet.



THE BIRTH HOUSE IN HAMBURG
In a poor, narrow street, in a poverty-stricken district of Hamburg, is situated the house in which Johannes Brahms was born. Here, on May 7, 1833, in a dim, small, back room, the master first saw the light of day.

THE COMPOSER'S MOTHER
Christiane Nissen Brahms, from a photograph taken in the middle of the '60s.

BRAHMS' FATHER
Johann Jakob Brahms, a contra-bass player in the Hamburg City Theatre, who early recognized his son's genius and secured excellent instructors for him.

(At Left) THE BEDROOM
in his home at Karlgasse 4, Vienna, where he resided from 1872 to the time of his death. The room in which Brahms invariably slept and where death overtook him on April 3, 1897. The upholstered furniture of flowered design was seldom used. The arrangement of the bedroom reveals the master's love of scrupulous neatness. Every article in the apartment had its permanent place, from which he would never permit it to be moved. Only once in a while would Brahms forget to close a bureau drawer, and on such occasions a torn glove or other article that needed repair would be visible so that his housekeeper, Mrs. Truxa, could not help seeing it immediately. When on the following day, Brahms would find the article mended, he invariably professed to be greatly surprised.

(At Right) BRAHMS' SITTING ROOM
in his home in the Karlgasse. On the left is seen the comfortable rocking chair in which his visitors were invariably seated by the composer, while he always sat on the chair which is seen shoved under the table. Originally Brahms possessed a grand piano which had belonged to Robert Schumann, but later he presented the instrument to the Vienna Society of the Friends of Music. Thereafter he used an excellent grand made by the piano manufacturer Andreas Streicher, a friend of Schiller's. On the right, in the foreground stands Brahms' writing desk. On the wall, next to the Sistine Madonna, is a relief of Bismarck, which the composer caused to be decorated with a laurel wreath. Beethoven is enthroned over the piano.

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New York, Saturday, May 6, 1933

French Music Week Celebration Planned for Paris This Summer

Elaborate Festival Programs Arranged—Only French Composers and Performers to Be Heard—Opéra-Comique Broadcasts—New Casadesus Concerto

By IRVING SCHWERKÉ

PARIS.—Elaborate preparations are under way for French Music Week, to be held in Paris from June 24 to July 2. This is the first time that an organized festival of French music, of national and international importance, has been undertaken. On the initiative of François Hepp, president of the Union Syndicale du Commerce de Musique, patronized by the Minister of Public Instruction, the Director of Fine Arts, the Secretary of Tourism and a committee of honor headed by former Premiers Barthou and Herriot and Baron de Fontenay, president of the Municipal Council, as well as personalities of international importance and artistic value, the French Music Week will be an event of interest and significance.

During the last twelve years, musical culture in France has developed to considerable proportions. The number of concerts increases yearly, while musicologists in their researches are constantly calling attention to the role France has played and continues to play in influencing the musical art of the world. The general artistic renaissance felt throughout the country demands recognition. With this in mind and with the example of the yearly German, Italian, Austrian and English festivals before them, French music-lovers have become active and are now announcing the first French Music Week. Everything is in readiness to launch what promises to be one of the most admirable and timely events in the history of modern French musical life. The French Music Week will coincide with the International Congress organized by the Société Française de Musicologie, and special travel rates, hotel accommodations and other courtesies will be accorded to all who wish to come to Paris for that period. The French Music Week also coincides with the Grande Semaine, which means that Parisians and out-of-towners will witness one of the gayest and most tuneful adventures Paris has ever offered.

PROGRAMS OF MUSIC WEEK

The published programs are varied and attractive. Morning, afternoon and evening concerts are scheduled and the complete layout of musical performances is as follows:

June 24, Morning: Berlioz' Requiem, for chorus and orchestra, directed by Gabriel Pierné, at the Cathedral of Notre Dame. Afternoon: Reception and opening of festival at the Hotel de Ville.

June 25, Morning: Programs of religious music in all the large churches of Paris. Afternoon: Kermess in the Jardin des Tuileries, with dances and choruses in costumes of the French provinces and a band concert by the Garde Republicaine. Evening: Fête at the Place de la Concorde.

June 26, Afternoon: Concert in the Gallery of Mirrors at Versailles, commemorating the tricentenary of François Couperin; performers, Wanda Landowska, harpsichordist, and her school and the Société des Instruments Anciens. Evening: Pélléas et Mélisande at the Opéra-Comique.

June 27, Morning: Opening of the Congrés de Musicologie at the Ecole Normale. Afternoon: Séance of chamber music at the Theatre des Champs Elysées by Ninon Vallin, soprano and Robert Casadesus, pianist; program, sonata for piano, Dukas; Melodies, Duparc; Gaspard de la Nuit, Ravel; Ad libitum and Melodies, Debussy. Evening: Orchestral concert at the Theatre des Champs Elysées, Paul Paray conducting, Jacques Thibaud, violinist; program, overture to Benvenuto Cellini, Berlioz; symphony with organ, Saint-Saëns; concerto in F, for violin and orchestra, Lalo; Pélléas et Mélisande Suite, Fauré; and Espana, Chabrier.

June 28, Morning: Meeting of the Congrés de Musicologie at the Ecole Normale. Afternoon: Orchestral concert at the Salle Pleyel, Pierre Monteux conducting, Maurice Maréchal, cellist; program, Symphonie Fantastique, Berlioz; Prélude à l'aprés-midi d'un faune, Debussy; Epiphanie, for cello and orchestra, André Caplet; Apprenti Sorcier, Dukas. Evening: Chamber music concert at the Théâtre des Champs Elysées, Marcel Ciampi, pianist and the Calvet Quartet; program, quartet, Fauré; third quartet, D'Indy; quintet, Schmitt.

June 29, Morning: Meeting of the Congrés de Musicologie at the Ecole Normale. Afternoon: Recital of songs by young French composers at the Salle Pleyel; Clair Croiza, soprano, accompanied by the authors. Evening: Orchestral concert at the Théâtre des Champs Elysées, Albert Wolf, conducting, Florent Schmitt, composer; program, symphony in D, Franck; Symphonie Concertante, Florent Schmitt, the composer at the piano; suite in F, Albert Roussel; La Valse, Ravel.

June 30, Morning: Meeting of the Congrés de Musicologie at the Ecole Normale. Afternoon: Séance of chamber music at the Salle Pleyel, by Alfred Cortot, pianist and Charles Panzera, tenor; program, Prelude, Chorale et Fugue, for piano, Franck; L'Horizon Chimérique, for voice and piano, Fauré; first book of preludes, for piano, Debussy. Evening: Operatic performance.

July 1, Morning: Fauré's Requiem, for chorus and orchestra, at the Madeleine. Afternoon: Sonata recital at the Salle Pleyel, by Alfred Cortot, pianist and Jacques Thibaud, violinist; program, sonatas by Fauré, Debussy and Franck. Evening: Orchestral concert at the Salle Pleyel, Philipp Gaubert, conducting, Yves Nat, pianist; program, symphony, Méhul; Escales, Ibert; Variations Symphoniques, for piano, Franck; La Mer, Debussy; Symphonie sur un theme montagnard, d'Indy.

July 2, Afternoon: Grand fête at Versailles, with playing of fountains, court ballets. Evening: Also at Versailles, fête spec-

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Robbiani's Guido del Popolo Wins Popularity at La Scala

An Opera on Democracy—Realism and Historical Symbolism—Cabal to Kill Success is Foiled—A Second Tosca?

By RAYMOND HALL

MILAN.—A success altogether unusual nowadays for new works in this traditional sanctuary of Italian melodrama, has been scored by Igino Robbiani's four-act lyric tragedy, Guido del Popolo, book by Arturo Rossato, at its world première at La Scala, as the second and last absolute novelty of the season, Franco Ghione conducting. There were some three dozen curtain calls, besides the plaudits at salient points, thus aggregating an odd forty—an excellent showing, indeed, for this hard-boiled age and audience.

The première further aroused such favorable comment from radio listeners on its exceptionally privileged broadcast from the North Italian chain, that the second performance was also put on the air, this time from the entire Italian hook-up—an unprecedented event in local radio annals, this being both the first time that a Scala world première had been broadcast on the opening night and the first time it had been repeated. The actual audience was thus the largest in the history of this house.

This latest success brings Igino Robbiani definitely to the fore as one of the younger Italian opera composers of today who have an artistic message. It has added significance, coming on the heels of the triumph of Romanticismo at the Teatro della Fenice of Venice a short time ago, following which Robbiani was summoned to Rome by Premier Mussolini, who prolonged the audience a half-hour and manifested a keen interest in the composer's career and artistic aims. (Some biographical details are contained in the review of Romanticismo, published in the Musical Courier of March 18.)

Another fact to be noted is that Guido del Popolo was not chosen for the honors (and perils) of a Scala baptism as the result of personal influences, but as the prize winner, against nearly 200 competing scores, in the Scala opera contest, in which an impartial jury conscientiously weighed text and music of this imposing mass of contributions. Robbiani is a proud and retiring nature and has shrunk from all contacts.

DEMOCRACY THE THEME

Guido del Popolo is the central work in an operatic trilogy conceived to celebrate three epically salient periods in Italian history, which may be epitomized in the words Rome, Democracy, Unity. Democracy, the theme of the present opera, is here situated, without specific place or date, "in the dark days of the dawn of the people." But its historical basis is none the less fundamental. It portrays the birth of popular political and social consciousness with the development of trade guilds and the rise of the free mediæval communes, triumphant at length over the oppression of the petty feudal lords.

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Metropolitan Gives Plans for 1933-4

Ten New Singers, Six Novelties Are Scheduled for Next Season

Following the announcement that the guaranty fund for the Metropolitan Opera Association has been completed, Giulio Gatti-Casazza, general manager of the company, on the eve of sailing for his summer holiday in Italy, made public his plans for a fourteen weeks' season, to open on December 26. Six singers, three of them Americans, will be added to the roster next season, and four other vocalists, two of whom are native artists, will rejoin the company after absences. Six novelties, including the première of an American opera, are scheduled.

The new artists are: Lotte Lehmann, lyric soprano, of the Vienna State Opera, formerly a member of the Chicago Civic forces; Lillian Clark, young American soprano from San Francisco; Cyrena Van Gordon, American contralto, formerly of the Chicago Opera; Nino Martini, young Italian tenor who has sung with the Philadelphia Grand Opera Company; John Charles Thomas, American baritone, heard with the Brussels Monnaie company, the Chicago and Philadelphia forces, and long a familiar figure in the concert world; and Emanuel List, Austrian-American basso. The artists rejoining the company are Claudia Muzio, soprano, more recently heard with the Chicago Opera; Paul Althouse and Charles Hackett, American tenors, also heard with the Chicago forces, and Max Lorenz, German tenor, who was with the Metropolitan two seasons ago.

To replace Alexander Sanine and Hanns Niedecken-Gebhard, stage directors, whose contracts have expired, Wilhelm von Wymetal, Jr., and Armando Agnini have been engaged. Mr. von Wymetal, son of the former Metropolitan *régisseur* of the same name, has been active with the Philadelphia Grand Opera Company. Mr. Agnini has been promoted to the post of director after long service as stage manager with the Metropolitan.

The novelties for next season include the world première of Merry Mount, American opera by Howard Hanson, with a libretto by Richard L. Stokes; Richard Strauss' Salome (which had a single performance at this opera house some years ago); Donizetti's Linda di Chamounix; and restorations of Wagner's Die Meistersinger, Puccini's

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Rosenkavalier Opens Covent Garden Season

(*Special cable to the Musical Courier*)

LONDON.—The International Opera Season at Covent Garden opened on May 1 with a performance of Rosenkavalier (Sir Thomas Beecham conducting). Lotte Lehmann as Die Feldmarschallin and Alexander Kipnis as Baron Ochs were the outstanding members of the cast, which also included Eva Hadrabova (Octavian), Adele Kern (Sophie), and Hanns Fleischer (Valzacchi). It was the début at Covent Garden of Mme. Hadrobova and Herr Fleischer. The audience was a capacity one, and the Duke and Duchess of York were in the royal box.

The schedule for the remainder of the week was as follows: May 2, Das Rheingold; 3, Die Walküre; 4, a repetition of Rosenkavalier; May 5, Siegfried. C. S.

SCENES FROM IGINO ROBBIANI'S OPERA, GUIDO DEL POPOLO, recently given its world première at La Scala, Milan. The décors were designed by Nicolai Benois.

FIFTY YEARS OF BRAHMS

By W. J. HENDERSON
Music Critic of the New York Sun

BRAHMS was born on May 7, 1833. The world is celebrating the 100th anniversary of this significant event in the history of music. For us in the United States the name of Brahms is more than fifty years old, but his fame is no more than that. The earliest performances of his works were but passing incidents unnoticed save by a few, rightly estimated probably only by the performers. It is amazing to learn that on November 27, 1855, at William Mason's chamber music concert in Dodsworth's Hall, New York, the B major trio, op. 8, was played, not only for the first time in this country, but for the first time anywhere in the world. The artists were Theodore Thomas, violin; Carl Bergmann, cello and William Mason, piano. In the historical records the name of Brahms makes its debut in 1873 when the serenade in D was played at one of Theodore Thomas' Central Park Garden concerts.

In 1875 Brooklyn heard some Hungarian dances by this new and interesting musician. But it was not till March 15, 1877, that a major work was introduced to this city. The Oratorio Society under Dr. Leopold Damrosch performed the German Requiem. The soloists were Marie Heimburg, soprano, Anna Drasdil, contralto, Henry Brandeis, tenor and A. E. Stoddard, bass. On December 17 of the same year the Symphony Society, also conducted by Dr. Damrosch, produced the C minor symphony, and the march of the greater Brahms into possession of the territory of the new world was actually begun.

It was not an unopposed advance. There was a Brahms controversy, quite as acrimonious as that which attended the landing of Wagner on these shores. The younger music lovers of today, who accept Brahms without question because he is part of the musical food of their childhood and adolescence, can form no conception of the fury of the disputants who raged in words in those far-off days. It is indeed more than fifty years since the creations of the third immortal "B" knocked at our doors, but it is correct to regard half a century as the period during which the Western world has come to comprehend the majesty of the last symphonic king. The earliest performances of Brahms compositions were viewed as passing exhibitions of a musical curiosity. The real struggle for his recognition began after Theodore Thomas and Dr. Damrosch made their race for the first performance of the C minor symphony, which the latter conductor won.

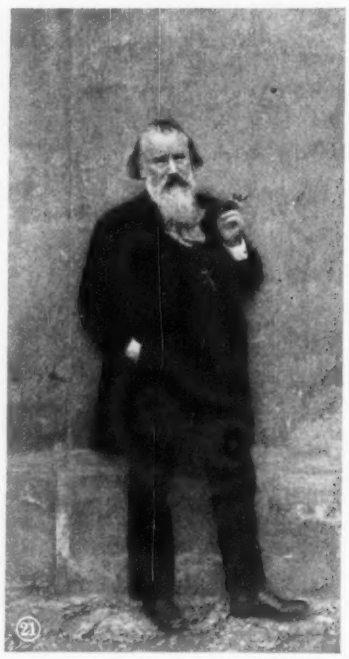
Lack of Early Appreciation

This is not a historical essay nor an attempt at a condensation of biographical facts. We are concerned rather with the

BRAHMS IN EARLY MANHOOD

In 1861 Brahms held the post of leader of the Woman's Chorus in Hamburg. Numerous songs and choral works, as well as the B flat sextet, were composed during this time. In September, 1862, Brahms migrated to Vienna.

place now occupied by Brahms in American musical thought and in some degree with the causes of the early opposition to him. In the seventies and early eighties we were still bowing our heads reverently before the altars of the firmly established classic gods. Occasionally Svendsen, Gade, Raff or some other minor demi-god was allowed to sing briefly. Mendelssohn was still enrolled among the Olympians. The intrusion of the C minor symphony into the presence of the ninth symphony, the Jupiter, The Messiah and Elijah gave the *cognoscenti* a shock. Twenty years later this writer was impelled to plead for a recognition of the emotional character of the music of Brahms. For the pronouncement of many ancients of the musical world had been that this new composer was a highly skilled constructor of works in the sonata form, but that he had no poetic stuff in his make-up. He was a craftsman, not a seer. Doubtless this singular view was in part the outcome of the Brahms-Wagner war, which was brought on by the energetic advocacy of the former by Eduard Hanslick and that critic's selection of the symphonic master as his example of the true evangelist to overthrow the false prophets, Liszt and his future son-in-law. There was no one here capable of fully discerning the true inwardness of Brahms, as Schumann had in 1853.



THE MATURE BRAHMS WITH HIS CIGAR,

as photographed by Maria Fellinger about 1894. Through a letter of introduction from Clara Schumann, Dr. and Mrs. Fellinger became acquainted with Brahms. A deep friendship arose between the master and this charming couple (Mrs. Fellinger was the daughter of Mendelssohn's friend, Josephine Lang).

The Verdict of Schumann

As he told the world in his article of October 23, 1853, in the Neue Zeitschrift fur Musik, Schumann had watched the careers of Bargiel, Gade and other amiable talents with pleasant interest, but had been sure that "after such a prelude there must and would suddenly appear one whose destiny should be to express the spirit of our age in the highest and most ideal fashion, one who should not reveal his mastery by gradual development, but spring, like Minerva, fully armed from the head of Jove. And now he has come, a young creature over whose cradle the Graces and heroes have kept watch."

It has been said that only genius can understand genius and without doubt there is a foundation of truth in the assertion. Schumann, who had known a Chopin when he met him in the journey through life, also knew a Brahms. In the article referred to he described the sonatas as veiled symphonies. He grew eloquent over the variety of the chamber music works—"all so different from one another that each seemed to spring from a different source." But Schumann found all filled with poetic imagination and profound emotional quality. The formalism of the works placed no obstacle in the path of his discernment. Yet beyond question Brahms stands forth today as one of the supreme masters of musical form and of the symphonic pattern above all the ramifications of form. He is the perfect, if not the final, justification of the belief of Walter Pater that music was the ideal "of all art whatever precisely because in music it is impossible to distinguish the form from the substance or matter, the subject from the expression."

The Wagner-Brahms Controversy

The point of departure between Wagner and Brahms should be sought in the history of their youth and their apprenticeship to their art. Here lies the solution of the apparent opposition in their creeds and also the reconciliation of the differences by the application of the laws of artistic liberty. Wagner's first attempts in music were uninstructed and wholly undisciplined. He proceeded empirically by experiment, by arbitrary processes, and by the authority of a genius as yet unsuspected. When he was placed under his first teachers they could do nothing with him. He had already created processes beyond their grasp. Wild and disordered as his methods were, they had the possibilities of greatness. It was not till he came under the influence of Weinlig that he actually reached an understanding of the fundamental principles of musical architecture formulated by his predecessors. In the first volume of his biography of Wagner, Ernest Newman has brilliantly shown how the capricious bent of the youth's mind led him to the originality of his melodic root forms and his harmonic relations.

A Disciplined Genius

Brahms, quite the contrary, was a well disciplined musician from childhood and reverently observant of the authority of the fathers. It is well to remember that in composition Brahms was a juvenile prodigy. He wrote music which delighted his father and his teachers. Wagner's juvenile efforts spread dismay in their path. They were not musical dreams, but nightmares. The world owes a debt to Otto Cossel. He saved little Johannes from being enslaved by a concert manager who saw "big money" in the infant pianist. Brahms was allowed to stay in Hamburg and continue his studies in peace. He was grateful to Cossel all his life. Sound mental discipline, not only in music but in general culture, coupled with religious impressions deeply carved in his school days, account in part for the character of the art of Brahms and for the superficial semblance of formality which has led to false views of it. Wagner, ranging the limitless spaces of Norse mythology, bringing gods and goddesses to earth and breathing into them the breath of humanity, was in his maturity the same bold adventurer he had been in his boyhood. Brahms, proclaiming even in the pages of his symphonies his religious character, his lifelong love of Nature and the trained methods of his disciplined mind, was a vastly different figure on the panoramic pages of history.

Eschewed "Revolutionary" Theories

Wagner, the revolutionary, has been celebrated sufficiently. Brahms was assuredly anything but a revolutionary. In this respect he might fairly be set beside Mozart. The "glorious boy" had no theories to promulgate, no doctrines to support, except that of pure musical beauty. He made no radical alteration in any musical form, yet he left none as he found it, for upon each he imposed a new reflection of life. Brahms made no startling changes in the classic mould which he employed for his major instrumental compositions; yet the sonata and the symphony gained immensely in breadth and in power of communication from his hand. Years ago Hadow pointed out how Brahms had demonstrated that structural exactness and organization of the whole were not all that was necessary to perfection in a symphonic work. There must be unity of emotional effect. The imperial authority of Brahms in the projection of this unity was achieved through structural architecture growing logically from his development of basic ideas. His opus 1, the piano sonata in C, was first heard in public when he was a boy of twenty. In its opening pages one meets the Brahms who began his artistic life with an unprecedented command of musical logic employed in revelations of the innermost constitution of an imaginative and emotional spirit. The virile challenge of the first subject becomes the yearning tenderness of the second by a purely structural modification which could have been conceived only by a mind absolutely musical. The boy was indeed father to the man. The second theme is a simple transformation of the first. The unity of architecture in each of Brahms' mature creations is the directness of utterance which developed that first theme of the C major sonata into something breathing the gentle and intimate loveliness of a folk song. And there is also a prophecy of the marvelous variations and the use of the passacaglia.

Rare Tonal Cathedrals

It is not the purpose of this essay to examine in detail the compositions of the adult Brahms. Yet even to a public familiar with the methods of Beethoven, but relaxed mentally by prolonged attention to the music of less intellectual composers, there was something new and perplexing in the tonal cathedrals of the mighty Johannes. The government of emotion by artistic design, the erection of works which arrested the auditor primarily by their firmly wrought organization, gave birth to the impression of intellectual austerity. Such piano music as the sonatas was far removed from the fantasia conceptions of Chopin and Schumann. Men said there was no poetry in such music, that it was purely cerebral. What a colossal blunder this was is proven by a single analysis, that of the song Liebestreu, made by Guido Adler and quoted in his Brahms article in the latest number (April, 1933) of the Musical Quarterly. In this little masterpiece of a mere youth one finds inexorable logic of structure made to express the most poignant emotion. And that is the essence of the art of Brahms. It is this characteristic of that art which prevented the world from immediate recognition of its true significance. It blinded American music-lovers for years to the real grandeur of Brahms and the demand for searching study of his compositions was made by the few who in the beginning realized that another Olympian had come for a brief stay among us mortals.

When New York Heard the Fourth

In May, 1881, Dr. Leopold Damrosch, a professed admirer of Brahms, conducted a great music festival in the Seventh Regiment Armory, New York. He had a chorus of over 1,000 voices, an orchestra of 251 players, a festival organ with three manuals, of fifty-eight notes each and a pedal of twenty-seven notes, a collection of the most famous vocal soloists then known to the world. The first concert was devoted to Handel's Dettingen Te Deum and Rubinstein's Tower of Babel. There were five concerts in all. The name of Brahms appears just once, namely in the program of the second afternoon concert when two Hungarian dances were performed. A scherzo from a symphony by F. L. Ritter was played in the same program.

The following year Theodore Thomas held a festival in the same auditorium. He had 3200 choristers at his command, an orchestra

BRAHMS AS A YOUTH

Joachim sent the twenty-year-old Brahms to Schumann with a letter of introduction. At Schumann's behest the music loving painter, J. J. B. Laurens, executed this silver print of the young musician which, in its still almost childlike appearance, made a most attractive impression. The picture found a place in Schumann's studio.

of 350, Materna, Gerster, Cary, Campanini, Galassi, Myron Whitney and other celebrated solo singers. There were seven concerts. The name of Brahms did not appear on any program. The Academic and Tragic overtures were produced in 1881 in Boston. In 1882 the rhapsody for voices and orchestra and the piano concerto in B flat emerged. The third symphony was introduced in 1884. The fourth was delivered to us in 1886 by the Symphony Society, Walter Damrosch conducting. Brahms had finally arrived. We more discerning critics had realized his importance after hearing the other symphonies, but the music loving public still shook its august head. It took courage to write, as

(Continued on page 23)

IN NEXT WEEK'S ISSUE
BEGINNING THE SERIAL
THE MYSTIC REALM
By Oscar H. Hawley

Coolidge Music Festival Draws Distinguished Capital Audiences

Three-Day Series of Programs Arouses Intense Enthusiasm—Juilliard Opera Performance, American Debut of Busch Quartet, Concerts by Boston Symphony Orchestra, Laurent Quintet and Kroll Sextet, and Sonata Program by Busch and Serkin Applauded

WASHINGTON, D. C.—The Library of Congress Chamber Music Festival opened April 23 and concluded on April 25. The Coolidge Memorial Auditorium of the library was crowded to capacity at each of the five concerts included in the three-day festival.

Cimarosa's opera-buffe in two acts, The Secret Marriage, proved a happy selection for the opening of the festival, April 23. Presented by the Juilliard Graduate School of Music under the stage supervision of Alfredo Valenti and the musical direction of Albert Stoessel, the operetta, heard for the first time in Washington, received hearty and spontaneous applause, not only for the beauty of its music, the perfection of its setting and the finesse of the costuming of the cast, but for the excellence of its detailed presentation.

NEW EDITION OF CIMAROSA OPERA

Translated from the Italian by Reginald Gatty and Mr. Stoessel, with new recitatives by the latter, the operetta was sung in English, affording full opportunity for the audience to enjoy the humor as well as the theme of the production. The melodious music was advantageously presented in the arias and choruses, the trios and quartets, by a cast conspicuous for its individual excellence.

Roderic Cross was outstanding in the part of Geronimo, the merchant, interpreting the role of the calculating, irascible and amusing old man with rare appeal, while Josephine Antoine, as Carolina, his youngest daughter and the secret wife, brought both charm of presence and voice to the leading feminine role.

Ruth Huddle, as Elisetta, the jealous, elder daughter of Geronimo, and Marion Selee, as Fidalma, sister of Geronimo, played the roles of the other feminine characters with ability. Charles Haywood, as Paolino, secretly married to Carolina, proved an excellent selection for the difficult part assigned him, while Julius Huehn, as Count Robinson brought a splendid voice and an impressive stage presence to the character of the haughty young nobleman.

Seldom does one hear on any stage a finer enunciation than that which was enjoyed by the audience attending The Secret Marriage. Every word could be heard distinctly by those in the last seats of the auditorium, and despite the fact that the English language has so often been condemned as unworthy for the singing of opera, it proved an excellent medium for the unfolding of the opera story. The operetta also revealed that although it is 150 years since its composition, the beauty of the music and the complications of the story carry as deep an appeal to twentieth century audiences as they did at the time it was written.

Artistry was manifested in the staging of the piece by Mr. Valenti, while the prolonged applause tendered Mr. Stoessel testified to the musical perfection of both orchestra and singers as heard under his direction.

BUSCH QUARTET MAKES AMERICAN DÉBUT

On the morning of April 24 the Adolph Busch String Quartet was heard for the first time in America. These Viennese musicians opened with the quartet in D by Ildebrando Pizzetti and included an interesting group of nine pieces by Adolph Busch, founder of the quartet. The program ended with the quartet in E flat by Beethoven. The four men played the splendid chamber music with a finesse and a coördination of instrumental values which easily explains the reputation won by them in Europe. Those composing the quartet are Adolph Busch, first violin; Gosta Andreasson, second violin; Karl Doktor, viola; Hermann Busch, cello.

BOSTON SYMPHONY ORCHESTRA PLAYS

The evening of April 24 brought crowds to the auditorium to hear members of the Boston Symphony Orchestra conducted by Serge Koussevitzky. Many men and women in evening dress were obliged to sit on the steps in the aisles. Commencing with the Bach suite in B minor, played by flute and strings, with the delicate notes of the harpsichord as accompaniment, the orchestra offered as the second number on the program an exotic composition by Aaron Copland, Music for the Theatre, in five parts, representing a venture into the realm of modernism. The wind instruments had their hour in the third group of the concert, Stravinsky's Octuor, followed by Maurice Ravel's Introduction et Allegro, for harp, and ensemble. The evening's program concluded with a bizarre number, Kammermusik No. 1, op. 24, by Paul Hindemith. The dynamic personality of Koussevitzky and his unsurpassed leadership were applauded again and again by the large audience, peopled by prominent musicians and critics from many parts of the country.

CHAMBER MUSIC CONCERT

Tuesday morning, April 25, the festival audience was afforded the opportunity of hearing the Laurent Wind Quintet of Boston and the Kroll Sextet of New York. Bohuslav Martinu's string sextet, played by the Kroll ensemble, was featured as the opening number of the program. This composition, in three movements—*lento, andantino* and *allegretto*—is decidedly modern in trend and was admirably played by the sextet which included William Kroll and Nicolai Berezowski, violins; Leon Barzin and David Sackson, violas; Milton Prinz and Ossip Giskin, cellos.

The Laurent Wind Quintet (composed of Georges Laurent, flutist; Fernand Gillet, oboe; Victor Polatschek, clarinet; Abdon Laus, bassoon; George Boettcher, French horn) delighted the audience with a particularly fine interpretation of Gustav Strube's quintet for wind instruments.

In Arnold Schönberg's Verklärte Nacht, the Kroll Sextet was again heard, playing the composition with distinction and beauty.

BUSCH AND SERKIN IN SONATAS

The first Washington appearance of the violinist Adolph Busch (with Rudolph Serkin) in a program of violin and piano sonatas, was the concluding concert of the Library of Congress Festival, Tuesday evening, April 25. The Viennese violinist-composer and Mr. Serkin offered as the opening number of their program, Bach's second version of the Sonata in G, continuing through the entire six movements, played after the original manuscript in the State Library at Berlin. Stentorious applause greeted the conclusion of the number and the musicians were forced to bow six times before the audience permitted them a few moments intermission before continuing the program.

Max Reger's Sonata in E minor, op. 122, a rich, vigorous work in four movements, followed the Bach number, receiving even a greater ovation than the opening number. But neither the Bach nor the Reger compositions received the thunderous appreciation extended the concluding number, Beethoven's sonata in E flat, op. 12, No. 3. For though the first two items provided opportunity for the musicians to demonstrate their remarkable technical skill, the Beethoven composition provided an exquisite vehicle in which to carry to the audience a combination of tonal beauty and masterful execution.

Those who have attended this Library of Congress Festival of Chamber Music are grateful to Elizabeth Sprague Coolidge, whose generosity has made possible the introduction to the Capital of these choice works of both old and new composers, interpreted by skilled musicians. Warm testimony has been accorded the artists who helped make the festival a memorable success—homage not only from music lovers, but from many eminent musicians and scholars who sat in the audience throughout the concerts extending generous approbation to their fellow artists participating in the three-day festival. G. S. S.

Elaborate Brahms Festival Held in Back Bay City

Vreeland, Gabrilowitsch and Sanromá Among the Able Soloists with Boston Symphony Orchestra

BOSTON.—An elaborate and brilliant Brahms Festival ended the season of the Boston Symphony Orchestra, led by Serge Koussevitzky. From April 26 to April 30, there was a total of six concerts, of which five were given in Symphony Hall, Boston, while the sixth was at Harvard University, across the Charles. Four of the programs were orchestral, one was devoted to chamber works, and the final one was devoted to the German Requiem.

The purely orchestral works heard were the first, second and fourth symphonies; the Haydn Variations; and the Tragic and Academic overtures. On Wednesday evening (and Thursday evening at Harvard) the double concerto was heard, with Richard Burgin, concertmaster and Jean Bedetti, first cellist of the orchestra, doing the solo parts. On Friday afternoon and Saturday evening Ossip Gabrilowitsch was soloist in the B flat and D minor piano concerti.

The chorus in the Requiem was made up of the Harvard Glee Club (Dr. Archibald T. Davison, conductor) and the Radcliffe Choral Society (G. Wallace Woodworth, conductor). The soloists were Jeannette Vreeland, soprano and David Blair McClosky, baritone. In addition Miss Vreeland was heard in a group of Lieder in the chamber program, which listed in addition the quintet for clarinet and strings, selections from the Liebeslieder Waltzes, op. 52 and 65, and the quartet for piano and strings. The string players were Richard Burgin and Robert Gunderson, violinists, Jean Lefranc, violinist and Jean Bedetti, cellist; Victor Polatschek was the clarinetist; Jesús María Sanromá the pianist in the quartet. Dr. Davison and Mr. Woodworth were the pianists in the Liebeslieder, which were sung by a small group of the Harvard and Radcliffe forces.

IMPRESSIVE PERFORMANCES

The performances were on the whole noteworthy, with Gabrilowitsch's magnificent pianism, matched by Koussevitzky's brilliant accompaniments, as perhaps the leading feature. The extraordinary enthusiasm following these performances was repeated at the conclusion of the Requiem, when Koussevitzky received one of the warmest tributes he has had in his nine years in Boston. Miss Vreeland was heard to excellent advantage in the Requiem as well as in the Lieder, while Mr. McClosky confirmed recent impressions that he is the possessor of a fine voice. M. S.

Cincinnati May Festival Opens

(Special telegram to the Musical Courier)

CINCINNATI, O. — Cincinnati's historic Music Hall echoed and reechoed with thunderous applause as Eugene Goossens led the opening concert of the thirtieth May Festival. To the accompaniment of the Cincinnati Symphony Orchestra and organ, Handel's oratorio Samson was sung by a chorus of 500 picked voices and six distinguished guest soloists—Robert Steel, Margaret Matzenauer, Ezio Pinza, Kathryn Meisle, Herbert Gould and Emily Roosevelt. Pinza and Miss Roosevelt were immediate successes in their Cincinnati débuts. Mr. Steel, Miss Meisle, Mme. Matzenauer and Mr. Gould were also magnificently acclaimed. It was a splendid program. M. D.

Norden and Hadley Conduct Reading Concert

READING, PA.—The Reading Choral Society (N. Lindsay Norden, conductor) closed its 1933 season with the second performance in two years of Henry Hadley's pastoral, Mirtil in Arcadia, given on April 25 at the Rajah Theatre. The program also held the Reading première of Dr. Hadley's orchestral overture, The Enchanted Castle, conducted by the composer.

Mirtil in Arcadia, composed in 1925 to a poem by Louise Ayres Garnett, won the prize in the choral class of the Philadelphia Sesquicentennial competition in 1926 and had its first performance at the Mozart Festival in Harrisburg the following year. The music was written at Peterborough, N. H., and is dedicated to Mrs. Edward MacDowell. Extensive analysis has already been given the work and its local success was such that Mr. Norden elected to repeat it in response to many requests. The fresh, melodic charm of the score found reflection in the performance of Mr. Norden's forces. The society was assisted by a chorus of 200 children from the Reading public schools, organized by Ralph Fisher Smith, director of music. Carroll W. Hartline was organ accompanist, and there was an orchestra of forty, made up of players from the Reading Symphony and the Philadelphia orchestras. Alexander Zenker was concertmaster. The soloists were Phradie Wells of the Metropolitan Opera Company and Laura M. Snyder, sopranos; Viola Philo, mezzo-soprano; Charles Stratton, tenor; Fred Patton, baritone; and Daniel W. Weidner, bass. The Rev. M. Leroy Wuchter read the prose interludes.

The choral elements accorded their accustomed response to Mr. Norden's directing. The soloists contributed intervals of individual excellence, each having his turn of prominence in perfect accord with the balance of the performance. The children's ensemble was heartily applauded for its portion.

Dr. Hadley's The Enchanted Castle, which opened the program, proved a tuneful piece of orchestral writing, scored with originality and brilliance and full of vitality and interest. The orchestra, under Dr. Hadley's expert baton, gave the work an excellent reading.

The audience spontaneously appreciated the entire program recalling all of the participants many times and particularly favoring Mr. Norden and Dr. Hadley. J. A. R.

Metropolitan Fund Is Reached with Opera Ball

The $300,000 goal toward which members of the Metropolitan Opera Company have been working recently in order to insure a season of opera in 1933-34 was reached, "with even a few dollars more," through the receipts of the opera ball and pageant held at the Metropolitan Opera House on April 28. The fund represents contributions from the New York public, the radio audience reached through the Metropolitan's Saturday afternoon broadcasts and other donations in addition to the amount brought in by the ball. Lucrezia Bori has headed the committee in charge of raising funds.

The interior of the auditorium was arranged for dancing and the pageant by laying a floor over the orchestra, the orchestra pit and stage, and the erection of a new stage. This brought the parterre boxes to about five feet above the dance floor, and directly under the "golden horseshoe" was a semi-circle of twenty-six extra boxes set around the edges of the floor. The attendance numbered 3,000 persons, representative of social and musical circles of the city.

SCENES AT FRENCH COURT

The pageant was inspired by a reception, concert and ball given in Paris in 1860, at the time of the Third Empire, when the artists and composers of the Paris Opéra honored the Emperor Napoleon III and Empress Eugenie. The roles of the principal dignitaries of the original event and the ladies and gentlemen of the court were taken by prominent musicians and members of present-day society, including Marcella Sembrich as Contessa de Montijo and Edward Johnson as Prosper Merimée. For the music program, Frieda Hempel was Jenny Lind; Grace Moore, Christine Nilsson; Lucrezia Bori, Adelina Patti; and Patricia Bowman, La Taglioni, the dancer. Other famous musicians of the period were represented by Ernest Schelling (Berlioz), Walter Damrosch (Liszt), Theodore Steinway (Wagner), Harold Bauer (Meyerbeer), Wilfred Pelletier (Gounod), and Henry G. Bartol, as Emile Cesar Victor Perrin, stage manager. The sextet from Un Ballo in Maschera was sung by Ina Bourskaya, Aida Doninelli, Giovanni Martinelli, George Cehanovsky, James Wolf and Louis D'Angelo. Georges Barrère supplied flute accompaniment for Miss Hempel; Albert Spalding (as Paganini) played the violin for Miss Bori; and the harp ensemble conducted by Carlos Salzedo included Marietta Bitter, Inez Bretley, Marjorie Call, Mary Griffith, Ariel Perry and Reva Reatha. Jascha Heifetz took the part of Johann Strauss, conducting that composer's Tales from the Vienna Woods.

TESTIMONIAL TO BORI

Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association, has presented Miss Bori, chairman of the Committee to Save Metropolitan Opera with the following set of resolutions. They are magnificently engrossed and contain the signature of the members of the committee.

"The Committee for Saving Metropolitan Opera wish to record their sense of the debt that opera lovers through the nation are under to Miss Lucrezia Bori for the extraordinary contribution she has made toward making possible the rendition of opera at the Metropolitan Opera House in New York next season.

"When it became apparent that opera could not be presented next season unless a guaranty fund of $300,000 was raised, it appeared as though the condition was one utterly impossible to meet. Never was a moment more unpropitious for the inauguration of a campaign to raise such an amount for such a purpose.

"Miss Bori valiantly agreed, however, to become Chairman of the Committee to Save Opera at the Metropolitan Opera House. The magic of her name immediately galvanized the whole movement. Opera lovers, not only in New York City but throughout the country, came forward to pledge their support.

"Miss Bori not alone permitted her name to be used as Chairman of the Committee, but she actually took command of the situation and applied to the fulfillment of the purpose in hand the same qualities of imagination and genius which have, in her own work, made her one of the great artists of all time.

"Miss Bori's assiduous attention to the details involved in making the campaign a success and her dauntless courage and enthusiasm have made it possible to organize and carry through a campaign which would not admit of possible defeat. And now that the campaign is a success and that the people of New York and of this whole country are to be assured of ope a next winter, the result can be largely attributed to the genius of this extraordinary woman.

"Miss Bori has placed the opera world and lovers of music everywhere under a permanent debt of profound gratitude. It is a debt the interest on which will continue to be paid for an indefinite time in the form of affection for Miss Bori personally and of increased admiration for her as a supreme artist. She represents not only the perfection of singing, but she has now made an unique contribution toward preserving for all artists and lovers of her art the continuity of an institution which seeks to maintain the highest traditions of dramatic music."

Musicians Sail on Ile de France

The SS. Ile de France, sailing from New York April 29, carried a distinguished musical cargo. Among the passengers were Ignace Paderewski; Arturo Toscanini, with Mrs. Toscanini and their daughter Wanda; Myra Hess; Rene Pollain, conductor of the New Jersey Little Symphony-Orchestra; Madeleine Monnier, French cellist, and Agnes de Mille, American dancer.

Musical Criticism in Germany Placed Under Nazi Control

Berlin Working Committee to Pass on Critics' Qualifications—Furtwängler's Protest Against Treatment of Jewish Artists Rouses Chorus of Praise—Foreign Conductors Win Ostentatious Plaudits—Nine Parsifals in Five Days

BERLIN.—German music critics will learn how to toe the mark and acquire the habit of uniform thinking on a number of matters if the lately organized Working Committee of Berlin Music Critics can enact its wishes into a law of the land. That should not be difficult just now, for the Working Committee is Nazi from top to bottom and is greatly concerned in fostering "national" culture. The committee is an outgrowth or by-product of the Kampfbund für deutsche Kultur (Militant League for German Culture), a body which is rapidly obtaining a preponderating influence in musical matters. The Kampfbund has an orchestra which gives concerts under a certain Gustav Havemann. When the Berlin Philharmonic requires substitute players, they are as likely as not these days to come from the ranks of the Kampfbund orchestra.

The Committee of Critics is under the chairmanship of Dr. Fritz Stege. Dr. Stege is one of the editors of the monthly Zeitschrift für Musik, which Schumann founded a century ago and conducted on the most liberal principles but which has now gone over, bag and baggage, into the reactionary and anti-Semitic camp. If the new committee can enforce its decrees legally, it will mean that music critics will have to obtain a license before they can be engaged by German newspapers. And licenses will be granted only to such critics as are willing to stand squarely back of the musical ideals and policies of the present government. It is further proposed that all executive musicians and teachers be subjected to a test and be duly licensed before they are allowed to make public appearances or to practise pedagogy.

FURTWÄNGLER VERSUS GOEBBELS

Furtwängler's epistolary passage-at-arms with the Propaganda Minister, Joseph Goebbels, has been one of the sensations of the past week. It was looked upon as transcending mere musical considerations and it undoubtedly sent Furtwängler's stock soaring many points. It is an open secret that the conductor is wholly in the good graces of "nationally minded" circles and that fact alone lent wings—and perchance little barbs and darts—to his words. That he should have said right out in meeting that he recognizes only two kinds of art, good and bad, when the official qualifications of art happen to be much more circumstantial, seemed like carrying recklessness pretty far. But to break a lance for outcasts like Bruno Walter, Otto Klemperer and Max Reinhardt—well, Ajax defying the lightning looked like a nursery stunt beside that. Be all of which as it may, Furtwängler is still alive and in excellent health and there is reason to believe that the ruling powers inwardly relished his show of spunk. Certainly, others did. Some papers actually printed words to the effect that he was the first man in some time who has displayed courage in a public defense of convictions which happen at the moment to be unorthodox. And you have to be living in Germany at present to know how much this means. True, Furtwängler set his face against "experiments"—whatever that may signify. But this seems to have disturbed nobody, except possibly some modernists who do not fit into the present order and who are consequently keeping their own counsel. Here and there some ungracious cynic intimated that Furtwängler's remarks might possibly have been intended for foreign consumption, seeing that he is shortly to conduct the Berlin Philharmonic in Paris. Yet such sallies were drowned out in the swelling chorus of praise, which praise offered something like a vicarious release!

MONTEUX' MARVELOUS RECEPTION

Meanwhile it is interesting to watch how Berlin is reacting to the visits of foreign artists. Pierre Monteux, in the German metropolis for the second time in something over a year, came in for a wonderful reception when he appeared as guest conductor of the Berlin Philharmonic in a long-winded and strangely jumbled program with never a German composition in it. Days before the concert his coming was enthusiastically referred to in governmental circles, with allusions to his artistic distinction and so on and so forth. The orchestra sprang to its feet and received him deferentially when he came to the platform and repeated the action when he left it. Applause thundered after very number on the bill—after the César Franck symphony (which is not the holy chestnut here that it has long been in Carnegie Hall), the Afternoon of a Faun, the Sorcerer's Apprentice and almost the whole of Petrouchka, not to mention Chopin's E minor concerto which Lili Krauss, a pianist who usually deals in Schönberg, played very badly. For his own humble part, this reviewer found M. Monteux' performance of the symphony somewhat stressful, and the Dukas piece also. In the Stravinsky music the conductor is, of course, in his element and his Debussy was typically French in conception and reading.

Fabien Sevitzky, who followed up his first concert with a Beethoven program (he was invited to take over one evening of a popular Beethoven series the Philharmonic has been giving under a number of more or less known conductors), reaped a cordial welcome which he well deserved. His reading of the seventh symphony was capital. He did a good piece of work, likewise, with the Coriolanus Overture and accompanied Lamond in one of the latter's typically cut and dried performances of the Emperor Concerto. There is no doubt of the esteem in which Mr. Sevitzky is already held in this city.

WERNER JANSSEN HAS TROUBLES

Werner Janssen, who also conducted for the second time in a few weeks, had a decidedly less pleasant time of it. He had arranged to perform on Palm Sunday a program scheduled to include Borodin's second symphony, Rubin Goldmark's Gettysburg, his own Louisiana Suite and several other works. On his return to Berlin from Italy he discovered that the program had been almost completely changed without his knowledge or consent. He was eventually permitted to retain his own composition but the rest of the bill was divided between the dreary Schumann cello concerto (with Luigi Silva, the excellent cellist of the Quartetto di Roma, as soloist) and some Wagner numbers. At rehearsal the orchestra grumbled over the difficulty of Mr. Janssen's suite and to save the situation he cut out a full half of it—much to the detriment of its effect. The Wagner pieces, it later transpired, were not rehearsed at all. The concert was more or less disastrous, owing chiefly to the startling unmannerliness of some of the orchestral players, who not only talked and sniggered among themselves during the progress of the pieces but disregarded the American conductor's beat with such obvious wilfulness that they almost succeeded three or four times in effecting a complete derailment. A number of the players were substitutes, recruited from the Kampfbund orchestra. The audience for this unedifying occasion was, fortunately, very small.

FURTWÄNGLER SERIES CLOSES TRIUMPHANTLY

Otherwise the season of orchestral concerts is drawing to its close. The Furtwängler series ended with a glorious, indeed a monumental, performance of the Eroica. No one who heard it, knew that the next morning's papers were to carry the stimulating news of the Furtwängler-Goebbels letters. Earlier in the evening Furtwängler participated as pianist in a performance of the fifth Brandenburg Concerto. A noteworthy presentation of Haydn's Clock Symphony made up the remainder of the concert. A fortnight or so earlier the Philharmonic had given the first hearing anywhere of a new Mouvement Symphonique, by Arthur Honegger—a noisy, dissonant affair whose first half suggests a junk shop in which the famous Pacific locomotive might have been scrapped, and whose second part, a sort of lengthy, pseudo-romantic coda, bears no perceptible relationship to what has preceded it.

José Mojica, Mexican tenor of the erstwhile Chicago Civic Opera, offered a program which opened with Italian arias (among them Una furtiva lagrima), some American lyrics and Mexican folk songs, which he gave in Mexican costume.

NINE PARSIFALS IN FIVE DAYS

The opera houses, as these lines are written, are in the throes of the annual Holy Week orgy of Parsifal. We shall have had nine Parsifals in five days when it is all over. The performance at the Staatsoper on Good Friday was especially notable for the infinitely beautiful and touching Gurnemanz of Alexander Kipnis. What Anny Helm at the Städtische Oper does with Kundry will be reported in the next Berlin letter. The only other operatic events recently have been the restoration in Charlottenburg of Lortzing's decrepit old Der Waffenschmied (an admitted concession to the "Kultur-Politik" of the moment) and a second-rate restoration of Fidelio at the Staatsoper. Beethoven's opera was to have been done in gala fashion last December, with Furtwängler and Frida Leider. Instead of these luminaries we now have Karl Elmendorff and Anni Konetzni, the former of Wiesbaden and Bayreuth. It is enormously difficult to understand how persons of conductorial talents as impoverished as Elmendorff's, acquire in Germany today the vogue and prestige that they do. Mme. Konetzni as Leonore meant well. The writer would like to know whose brilliant idea it was to cut out most of the spoken dialogue—a procedure which damages Fidelio immensely. Fritz Wolff, the Florestan, had been hauled out of a sick bed to make the performance possible. He almost succeeded in making it impossible. Once again, Alexander Kipnis was the hero of the occasion. His Rocco is the finest, the subtlest, indeed the most psychological the present reviewer has heard in a lifetime of Fidelios. HERBERT F. PEYSER.

Bampton Has Full Spring Schedule

Rose Bampton, young contralto of the Metropolitan Opera Company, was one of the soloists for the Oratorio Society's performance of the Bach B minor Mass at Carnegie Hall, New York, May 2, and will be heard again in the same work May 13 at the Bach Festival in Bethlehem, Pa. May 19 finds her at the Ann Arbor Festival, where she is to sing two arias with orchestra, Il est doux, il est bon from Hérodiade, and Che Faro Senza Euridice from Orfeo e Euridice. The following day Miss Bampton sings two roles, those of Plentiful Tewke and Desire Anabel in a concert performance of Howard Hanson's new opera, Merry Mount.

CONCLUDES SOUTHERN TOUR

MARIE MILLER

has returned from a tour which took her to Florida and Georgia and included engagements in Palm Beach and Miami, and at Mount Berry College, Ga., and a program for the Woman's Club of Sewickley, Pa. (Photo by Joseph D. Porter.)

Long Island Festival to Be Held May 12 and 13

The Long Island (N. Y.) Music Festival Association, Inc. (Herbert Stavely Sammond, president) holds its second annual festival at Flushing, L. I., May 12 and May 13. The first program will feature the annual contest for women's chorals, and the Union Women's Choral of Richmond Hill (Kathryn Carylna, conductor) is to sing, also the Hamilton-Johnson Negro Chorus, led by Wilbur P. Johnson. Saturday afternoon a junior program is scheduled by young musicians from Jamaica, Port Washington, Douglaston and Long Beach. The final event brings the first contest for mixed choruses, and other groups appearing are the Morning Choral of Brooklyn (women's chorus), and the Flushing Oratorio Society, both led by Mr. Sammond. The festival forces have been augmented by the Long Island Symphony Orchestra (George J. Wetzel, conductor). The project is sponsored by the New York Federation of Music Clubs (Etta Hamilton Morris, president), and all the participants are residents of Long Island.

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Cimarosa's Secret Marriage Given by Juilliard Students

Work Not Heard in New York for 100 Years—Young Singers Distinguish Themselves—Albert Stoessel in Artistic Command

The Juilliard Opera School, which gave what is probably the first American performance since 1834 of Cimarosa's The Secret Marriage for the Elizabeth Sprague Coolidge Foundation in Washington, D. C., April 22, followed this with a New York performance at the school's auditorium on April 25. There were also three subsequent offerings of the opera, including the afternoon and evening of April 26 and the evening of April 27. According to Juilliard custom, there was an alternating cast.

The Secret Marriage, the work of Domenico Cimarosa, an Italian composer, received its première in Vienna in 1792, while its author was court *Kapellmeister* to Emperor Leopold II. So instantaneous was the success of the lively opus that the Emperor ordered supper served to the whole cast after the first performance and commanded a repetition.

Tale of Lovers' Intrigues

The plot, which was taken from The Clandestine Marriage of G. Colman and David Garrick and adapted to the music by Giovanni Bertati, is based on a highly amusing, although far from probable sequence of events. Geronimo, a rich merchant, the father of two daughters, Elisetta and Carolina, is much elated when Count Robinson, an impoverished nobleman, proposes to mend his fortunes by marrying Elisetta. Geronimo does not know that the offer was brought about through the machinations of the Count's secretary, Paolino, who has been secretely married to Carolina for two months, and hopes to propitiate his wife's father by bringing a nobleman into the family. However, when the Count comes to view his prospective bride, his fancy turns to the charming Carolina and he declares that he will give up half the promised dowry to marry her, but the less attractive Elisetta is not for him. Confusion reigns, with many lively passages between the sisters and consternation on the part of Paolino. To add to the difficulties of the latter, Geronimo's sister, Fidalma, a maiden of uncertain years, proposes to make him her own.

Elisetta and Fidalma become so incensed at the evident preference of both the Count and Paolino for Carolina that they join forces and induce Geronimo to consent to order her into a convent. This development drives the secretly wedded pair to attempt an elopment, but they are intercepted by Elisetta, who rouses the whole house, and the marriage is soon brought to light. The Count here intervenes and pleads with Geronimo to forego his parental wrath, and declares himself now ready to wed Elisetta. The whole cast then enjoys one of those instant returns to general jollity which distinguishes the ending of opera-bouffe librettos, and the curtain goes down on a beaming ensemble.

Sparkling Score Delights

The score is a masterfully constructed one, replete with sprightly melody and scintillating musical sequences. Mozart's Marriage of Figaro and other works in the same style are inevitably called to mind, although Cimarosa was better known among his contemporaries than Mozart, and it is not likely that the Italian was much influenced by the colleague whose music was to prove so much more familiar to posterity. Indeed, The Secret Marriage is the only work by which Cimarosa is at present known, although he wrote several other operas. The American restoration has been preceded in recent years by others in Italy and England.

The Juilliard students gave a vivacious and finished performance. The dramatic action ran smoothly and missed none of the comedy offered by the plot's vicissitudes. From a musical standpoint, each singer reaped deserved laurels for able and tuneful vocalism. The qualities of the individual voices were admirably suited to the roles assigned. Raymond Middleton scored as the irascible Geronimo, Florence Vickland and Ruby Mercer as Elisetta and Carolina, Beatrice Gilman as Fidalma, Harold Boggess, Count Robinson, and John Barr, Paolino. The youth of the singers and the obvious enjoyment which they themselves felt in the sparkling music contributed added vitality to the performance.

Performance Well Received

Albert Stoessel, who conducted, displayed his usual command and interpretative insight. Mr. Stoessel and Reginald Gatty are responsible for the excellent English translation of the Italian libretto. Mr. Stoessel, too, has added new recitatives to Cimarosa's score. There were some deletions from the original, mainly of repetitious matter, although two entire numbers were left out. The resultant performance was about two hours in length.

A capacity audience attended and hailed the young singers and their work with enthusiasm. The other cast, which gave the opera in Washington and two of the New York presentations, engaged Roderic Cross (Geronimo), Ruthe Huddle (Elisetta), Josephine Antoine (Carolina), Marion Selee, a graduate student, (Fidalma), Julius Huehn (Count Robinson) and Charles Haywood (Paolino). Gregory Ashman conducted on Thursday evening.

M. L. S.

Pius X School of Liturgical Music Offers Summer Courses

The Pius X School of Liturgical Music, of the College of the Sacred Heart, New York, will hold its summer session this year from July 5 to August 11. As in former years, the school offers complete courses in the study of Gregorian Chant and Gregorian accompaniment, according to the principles and traditions of Solesmes. As usual the choir of the school will be present to give the model. Besides this highly specialized work in Gregorian Chant, the school also stresses the usual curriculum in all musical subjects. A feature is the model school where students may observe demonstrations of expert teaching and teach under supervision.

All courses are under the supervision of Mother G. Stevens, R. S. C. J., director of the school, with members of the faculty. In addition to these courses in New York, extension courses will be given at the Catholic University, Washington, D. C.; and the Convents of the Sacred Heart, at Grosse Pointe Farms, Detroit, Mich., Albany, N. Y., and St. Louis, Mo.

Concert Management Vera Bull Hull Notes

The Marianne Kneisel String Quartet, now under Concert Management Vera Bull Hull, played at the Westchester Community Center, April 23. Their program included the Beethoven C minor quartet, op. 18. Miss Kneisel and Nina Wulfe offered the Bach double concerto with orchestra, under the direction of Dr. Victor Rebmann.

Irene Williams was soloist with the Orpheus Club of Cincinnati, O., April 19, and on Easter Sunday was guest artist in Montclair, N. J.

Mary Hopple, contralto, sang in Verdi's Requiem with the Bridgeport (Conn.) Oratorio Society, April 25, and on May 12 and 13 will appear in Hartford with the New York Opera Comique in Robin Hood and Die Fledermaus. May 11, Miss Hopple is to be soloist with the Apollo Club of Asbury Park, N. J., under the direction of Julius Zingg.

Earl Weatherford, tenor and Foster Miller, bass-baritone, fulfilled engagements with the Hartford Oratorio Society, April 25, in Mendelssohn's St. Paul. The preceding day Mr. Weatherford was soloist with the Choral Society of Elizabeth, N. J., and later in the month with the Montclair Operetta Club.

Mina Hager, mezzo-soprano, who recently appeared in the performance of Pierre Lunaire conducted by Leopold Stokowski at Town Hall under the auspices of the League of Composers, will be under Concert Management Vera Bull Hull next season. Earlier in her career she was under Mrs. Hull's direction for several years.

Louise Bavé, soprano, sang in Judas Maccabeus with the Louisville (Ky.) Choral Society, April 25, and a few days later gave a recital for the Woman's Club of Louisville.

Phyllis Kraeuter, cellist, has been booked for a concert with the Woman's Music Club of Columbus, O.

Kurenko to Sing for Musicians Emergency Aid

Maria Kurenko, Russian coloratura soprano, who recently concluded an extensive tour of America, sings for the Musicians Emergency Aid at the Waldorf-Astoria, New York, May 9. Walter Damrosch is to conduct the orchestra on this occasion and Efrem Zimbalist will play. This is Mme. Kurenko's eighth season in the United States.

Bach Choir Soloists Announced

Bethlehem, Pa.—The vocal soloists for the performance of the B minor mass which the Bach Choir of Bethlehem is giving at Lehigh University, May 13, in memory of their late founder and conductor, Dr. J. Fred Wolle, will be Jeannette Vreeland, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Charles Trowbridge Tittman, bass. Miss Vreeland is the only newcomer among them, all the others having assisted in previous Bethlehem Bach Festivals.

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Sing for us some more, Mr. Werrenrath, we are waiting thousands strong for your voice. New singers spring up like mushrooms, but there is a place in our hearts that they cannot touch. You surely must know that!—Charlotte Geer in the *Newark Evening News*, March 22, 1932.

Reinald Werrenrath, who sang a fine baritone program at the Greek Theatre last night, is *an American singer who maintains a front rank position through the years.* His ability to hold an audience of "the people" such as gather at these out-of-door concerts in the hills, was well demonstrated last night.—Isabel Morse Jones, *Los Angeles Times*, August 4, 1932.

Werrenrath retains the same fine qualities of voice that made him popular years ago; he seems continually taking on new powers as an interpreter of songs.—Archie Bell in the *Cleveland News*, Feb. 8, 1932.

Mr. Werrenrath, in good voice, lent authoritative style to the delivery of his recitatives and airs.—J. D. B. in *New York Herald Tribune*, July 23, 1932.

The Elijah was Reinald Werrenrath, whose performance bore fresh testimony to his search, study and wide experience.—*New York World Telegram*, July 23, 1932, by P. S.

None but a born singer possesses to such degree all the essential elements of singing that Mr. Werrenrath has already at finger tip command. His vocal equipment is singularly complete and he is one of the few singers of our day noted for absolute fidelity to pitch. One does not know which to admire most in this singer, the high order of intelligence revealed in his conceptions, or the silken tones that float from his throat. Werrenrath's voice is always beautifully expressive. *Like Ysaye on the violin, he never sacrifices tonal beauty to expression.*—Raymond E. Mitchell, *Hollywood Citizen-News*, August 4, 1932.

Werrenrath demonstrated once more that he is a first rate artist vocally; but that he is a vocal actor if the term may be permitted. With him, the tone follows the meaning and is faithful to it.—Redfern Mason in the *San Francisco Examiner*, March 19, 1931.

There could be nothing but praise for the spirit and intelligence that underlay his interpretation of the admirable and wholly unhackneyed selection of songs that formed his program.—*Boston Herald*, Jan. 16, 1931.

An audience which more than comfortably filled Jordan Hall assembled to hear Mr. Werrenrath in a program announced as one of strict informality. To the audience he made instant appeal, and both remarks and songs were received with extraordinary warmth and enthusiasm.—*Christian Science Monthly*, Boston, Jan. 16, 1931.

●

Management

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Nine-Year-Old Girl Conductor Provides Sensation in Moscow

Despite Social Prejudice Against Prodigies, Margaret Heifetz Leaves Deep Impression—New Works by Soviet Composers, Including Prokofieff—Woman Folk Song Gatherer Honored by Government—Tschaikowsky Through Japanese Eyes—Leaderless Orchestra Comes to Life Again

Moscow.—The latest sensation of the Moscow music season, which has been marked this year by extraordinary abundance and variety of concerts, has been the appearance of Margaret Heifetz, a nine-year-old girl conductor, leading the Moscow Philharmonic Orchestra in Beethoven's fifth symphony and Rimsky-Korsakoff's Sheherezade.

Although the attitude of the Soviet audience, unaccustomed to sensations, is one of distrust towards child prodigies, this concert awakened genuine interest in both musical and educational circles. The concert took place at the Great Hall of the conservatory, the centre of most serious musical activities here. Crowded as it is at every recital, this time it was literally overflowing with people who turned the final applause into an uproarious ovation.

Margaret Heifetz' conducting reveals astonishing maturity, perfection in reading the score, and a fine command of the orchestra. Her sense of rhythm is forceful and impelling. Although the fifth symphony was taken at a somewhat retarded tempo, it was nevertheless carried through with perfect balance, kept integrated throughout, from the opening eighth notes to the final C major chords. In the abstract themes of Beethoven, as well as in the more concrete expressions of Rimsky-Korsakoff, she revealed a thoughtful and sensitive treatment of individual phrases, and a real mental grasp of the idea. Her further appearances are scheduled only for the distant future, as the Soviet system of education is strongly opposed to any exploitation of child talents.

Soviet Composers Conduct Their Works

Compositions of several Soviet composers constituted the recent program of the Moscow Philharmonic. Both in the number and the program arrangement, most prominence was given to Polovinkin, who appeared as a conductor as well. The first part of the evening was devoted to his two symphonies, the third (or Romantic) and the fourth, called the Red Army Symphony, while the final number of the evening, usually the spotlight of the concert, was his Concert Valse for orchestra.

Polovinkin is undoubtedly a skilled composer, showing excellent structural gifts and clearly outlined thematic treatment. Some of his harmonic effects are decidedly original. For all that, the Red Army symphony proved to be the only work of intrinsic worth. In the Concert Valse the theme was rather trivial, while the Romantic symphony (really too sophisticated to be genuinely romantic, although profound in spots) was overburdened with sheer effects. The Red Army symphony, on the other hand, was characterized by spontaneous, strongly expressed rhythmic designs, suggestions of folk songs in the themes and harmonization, moments of great beauty, and a joyful, animated spirit.

The others represented that night were Mossoloff, composer of the Steel Foundry, in that same work, and Serge Prokofieff in his Andante for string orchestra, op. 50. The latter creator appeared under the category of Soviet composers for inexplicable reasons, for when last December Prokofieff visited Moscow in the triple role of conductor, composer and pianist, the critics and the audience received him as a foreign guest, whose compositions symbolize Western rather than Soviet ideology.

Shostakovich, the youngest and most brilliant Soviet composer, did not figure in this program, a whole symphony concert having been devoted to his works only shortly before. Shostakovich's music is predominantly of satirical character, at times profound and passionate, but always suffused with genuine beauty. Shostakovich has been engaged in doing musical scores for the cinema, having recently written two small suites for the films, Golden Mountains and The Counterplan, both performed at symphony concerts.

Merited Artist of the Republic

On the last International Women's Day, a day of political significance here, when women who have distinguished themselves in various fields are given recognition by the government, Irma Yaunzem (the singer who travels with a phonograph to remote corners of the earth and gathers first-hand the sources of national music) was given the title of Merited Artist of the Republic. This event was followed by a concert in the more intimate atmosphere of the Little Hall of the conservatory with a program of folk songs of some twenty nationalities, none of which have ever been recorded before, still less performed in a concert hall.

To hear Irma Yaunzem sing these songs is to be struck by the influence of the Revolution upon the backward nations. With the change of the texts, their music, in contrast to the pre-revolutionary songs, has acquired a richer rhythm, a livelier tempo, a broader movement. Some of the songs, such as Buryat-Mongol, Oirat, or Yakut, are merely two or three-note utterings, with no rhythmic background whatsoever, and frequent imitation of natural sounds. The more culturally advanced nations present a correspondingly higher level of musical form, the predominant characteristics in most of them, however, being the minor mode and a lack of meter constancy. The most advanced nations in the U.S.S.R., represented by Russians, Ukrainians, Jews and White Russians, present quite a rounded and symmetrical form, with a wealth of imagination both on the musical and the dramatic side.

Humorous songs, songs of primitive philosophy, strange blendings of lyricism and revolutionary sentiments, are interpreted by Irma Yaunzem, the peculiarities of timbre, gestures, accents, and facial expression changing radically in each nation's song. Not all of her sounds are beautiful in every sense of the word. But that lack of beauty she considers an accomplishment rather than a shortcoming; for to be able to feel the beauty of a strange nation's song, and to present it truthfully without tinting it with our own artistic conceptions is indeed a unique quality in a singer.

A few days ago Irma Yaunzem participated in the first transatlantic broadcast arranged by the Friends of the Soviet Union, and sang a Tartar folk song.

Kosçak Yamada Disappoints

The Moscow début of Kosçak Yamada, Japanese conductor and composer, who toured the eastern part of U.S.S.R. in 1931, failed to leave the impression anticipated. To the disappointment of the audience, Yamada, in his only concert here, instead of acquainting the Russians with Japanese works, chose to perform Tschaikowsky's Pathetique and Charpentier's Impressions of Italy, closing the concert with his own prologue to the opera Black Ships, which is a sort of a mixed form, between a prologue and an overture.

A placid, contemplative mood dominated both the Tschaikowsky and Charpentier, to the utter discomfort of Russians who are accustomed to finding in Tschaikowsky a concentrated expression of powerful and tragic passion. A restraining beat pulsating with fatalistic uniformity throughout these two works moderated considerably the colorful expressions of Charpentier, and failed to interest the audience in this composition which was being performed here for the first time.

Yamada's own work, however, proved to be much richer in movement. Abounding in imaginative orchestration and variety of melody, it resorted to ingenious sound effects, at times becoming most picturesque in its poetic suggestiveness. The occasional use of the modified pentatonic scale was the only reminder of the fact that this work was an Oriental product. It is a poetic, imaginative composition with delicate treatment of detail, and coherence achieved through unity of mood rather than melodic relationships.

Persimfans Redivivus

After a year's interruption Persimfans (the first conductorless symphonic ensemble of the Moscow Soviet) resumed its activity on March 12, presenting Rimsky-Korsakoff's Sheherezade, and Tschaikowsky's fifth symphony. This orchestra, brought to life in 1921 through the initiative of Prof. Zeitlin, who is now its concertmaster, is a voluntary organization, regarded by its members as a social and a musical experiment rather than a professional job. The difficulty of this position became apparent when its members, all of whom are engaged in at least one other professional orchestra, could not find time for rehearsing. Their public appearances naturally dwindled to almost nil. The public has felt their withdrawal so sharply that special demands are being raised for special privileges and time off for the members of the ensemble.

Their concert brought to the fore the fact that a symphony concert without a conductor is a risky business, especially when time for rehearsing is limited. Poor coördination, smudgy playing, weak control of the tempos were too often apparent in the Tschaikowsky symphony. Neither can any remedy be suggested, since the need for musicians is so acute here that every skilled orchestral player is at once utilized by more than one symphony or chamber music organization, with the result that his own time is reduced to the bare minimum.

Valentine V. Konin.

Student Recitals at Mannes School

A program will be given on May 10 at the David Mannes Music School, New York, by the younger pupils (aged from six to sixteen). Eight evening recitals by advanced students, both solo and group programs, are now in progress, having begun on April 28 when Esther Abels, pianist and George Kast, violinist, were heard. The seven subsequent recitals, which take place in May in addition to the usual afternoon student recitals, feature Clara Reisky, Eugene Boguslav, Alexander Szuwalski, Bernard Koprowski, violinists; George Feher, cellist; Arthur Dann, Marie Powers, Beatrice Rosenwald, Catherine McLaughlin, Helen Buchta, pianists, and a group of singers.

Rolf Gerard Concludes Opera Tour

Rolf Gerard, tenor, has returned from a tour which included operatic appearances in Reading, Pa., Wilmington, Del. and Baltimore, Md. In the last named city he sang four major roles in one week—the leading tenor parts in Rigoletto, Faust, Carmen and Pagliacci. Immediately following his return from these engagements Mr. Gerard appeared on April 23 in Bronxville, N. Y., as soloist with the Washington Heights Oratorio Society in the Hymn of Praise (Mendelssohn). April 26, he was soloist for the Lyric Club of Montclair, N. J. May 11 and 13 he has been engaged for the New York Opera Comique in Hartford, Conn.

Ruth Shaffner Ending Active Season

Ruth Shaffner, soprano, is closing an active season. Among her recent engagements was one over the NBC network on March 23 in a program with Douglas McGibbons. The same month she gave a recital in Westfield, N. J., with Mrs. H. H. A. Beach, composer, at the piano. The two also appeared for the Chaminade Club of Yonkers, N. Y., at their annual Composers' Day, when Miss Shaffner was heard in a group with the composer at the piano. April oratorio engagements of Miss Shaffner have included one in Dvorák's Te Deum, in The Messiah the same evening, and her annual appearance in the St. Matthew Passion at St. Bartholomew's, New York. She recently gave a recital at the American Women's Association, singing music of Mozart, Schubert, Strauss, Brahms and numbers by Mrs. Beach, with the composer at the piano.

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Henry Street Settlement Forces Give Premiere of Kurt Weill Opera

SCENE FROM WEILL'S DER JASAGER,
as produced by the Music School of the Henry Street Settlement. The principal characters, from left to right, in a scene from Act II, are the Teacher (S. W. Britton), the Boy (Alan MacMurray) and, above, the Three Students (William Epperhart, Julius Portnov and Jerry Kelly). The setting was designed by R. A. Jones, and the costumes by H. Weinberger.

The American première of Kurt Weill's opera, Der Jasager (He Who Says "Yes"), was given by the Music School of the Henry Street Settlement at the Grand Street Playhouse, preceded by Paul Hindemith's cantata, We Built a City, on the evenings of April 25 and April 27. Both works were sung in English, the former in a version by Alice Mattullath.

A composer whose name has become associated with more or less experimental works produced in Central European opera houses (and as the writer of the music for the Dreigroschenoper—Three Penny Opera—now holding forth on Broadway in an English adaptation), Weill has here striven to write a serious opera intended for performance by young people. It is said to have had numerous hearings in Germany and to have had a successful première in Paris recently under the composer's baton.

STORY OF SACRIFICE

The subject, drawn from the Japanese, stresses the necessity of sacrifice by the weaker individuals for the good of humanity. The two acts of the work portray, first, the hut of a young boy and his ailing mother, to which comes a teacher about to set forth on a hazardous journey in search of wisdom. The boy begs to be permitted to go along in order to find a means to cure his beloved parent.

The second act shows a mountain top, where the boy, in company with the teacher and three students, becomes weary from climbing, whereupon the others remind him that an ancient rite demands that he sacrifice himself for the strong, and ask him whether he agrees to the sacrifice. The boy bravely says "Yes" and plunges from the mountain. The work ends with comments by a chorus (which remains on the stage throughout) as to the high value of "knowledge and understanding."

This somewhat cryptic story is set forth by the composer with theatrical skill and economy of means, in an idiom that is virile and not unpleasing in its rather acrid harmonization. The work is scored, in addition to strings and woodwinds, for a guitar, saxophone, harmonium, two pianos and tympani. The contrapuntal skill and fertility of invention of Weill are strongly evident throughout; much of the vocal writing (for solo, chorus and even in one case for a somewhat conventional trio) is awkward to sing, with unusual intervals and a species of *parlando* used in many instances. Especially vigorous and harmonically interesting is the chorus which opens the opera and recurs several times subsequently, in which the moral of the work is proclaimed. On the whole, however, it is an ingenious and effective score, rather than one of the greatest significance, despite its mastery and pungency of expression.

PRAISEWORTHY PERFORMANCE

High praise must be accorded A. Lehman Engel, who prepared and conducted the work, for a performance (particularly by the student orchestra) that was admirably vivid and spirited, and, apparently, faithful to the composer's intentions. The singing cast included Gertrude Black as the Mother, S. W. Britton as the Teacher, Alan MacMurray as the Boy, William Epperhart, Julius Portnov and Jerry Kelley as the Three Students. The chorus, which occupied the sides of the stage, draped in dark robes, also sang with considerable zest and effectiveness. The stage action, against a stylized and strikingly lighted background, was simple and appropriate. The scenic designs by R. A. Jones, the costumes by H. Weinberger and the stage direction by Sanford Meisner, deserve special praise for a visual production that would have done credit to the most modern-minded theatre.

Hindemith's children's cantata, which had its American première by the same forces on December 31 last, was again sung by the young performers with a fidelity to pitch and clarity of diction highly commendable, under the direction of Rosemarie Petralia.

R. M. K.

Goossens Cheered at Close of Cincinnati Year

Marguerite Liszniewska and Walter Damrosch Appear in Recent Symphonic Events

CINCINNATI, O.—The return of Eugene Goossens after his illness in New York, was the signal for a tremendous ovation when he conducted the last concert of the season of the Cincinnati Symphony Orchestra. Flowers in great baskets and bouquets were showered upon him, the fanfare of the orchestral men and the applause of the audience seemed never-ending. Goossens was recalled again and again to receive the vociferous greetings of his devoted listeners. The program was chosen with every thought of bringing the season to a brilliant close and presented Fingal's Cave (Mendelssohn), symphony No. 7 in C major (Schubert) and symphony No. 1 in B flat major, op. 38 (Schumann).

DAMROSCH IS GUEST LEADER

Walter Damrosch was guest conductor with the Cincinnati Symphony Orchestra for a pair of concerts. The audience received him with enthusiasm. Ary van Leeuwen, first flutist of the orchestra, and an internationally known artist, was the soloist, playing a charming concerto in D minor for flute and orchestra (Verhey) which gave him full opportunity to display his virtuosity. Damrosch had chosen the Jupiter Symphony (Mozart) as the *pièce de résistance* of the progam.

Marguerite Mellville Liszniewska was a recent soloist with the orchestra, and her masterful playing of the Chopin concerto No. 2, in F minor was highly appreciated.

Eta Chapter, Sigma Alpha Iota, presented a program consisting entirely of compositions by one of its distinguished members, Eleanor Wenning. Miss Wenning's versatility as a composer was ably shown in a quartet for women's voices, songs, duets and a trio for violin, cello and piano. Taking part in the program were members of Eta Chapter: Dorothy Siefferman, Alyce Benner, Dorothy Miller, Marjory Strain, Amy Hattersley, Augusta Litzendorff, Chloe Kuhner, Lucy MacKeever and Kathleen Wiltsie. Miss Wenning was at the piano for all accompaniments.

COLLEGE ORCHESTRA APPEARS

The Cincinnati College of Music Orchestra gave its fourth concert, with Walter Heermann conducting and the following soloists: Eleanor Brandt, Betty Barbour, John Quincy Bass, Viola Huber, Rosalind Surdo, Jewel Litz and Elizabeth Browning.

A unique record of Leo Brand's career is that he never missed a rehearsal nor a performance of the Cincinnati Symphony Orchestra, of which he was a member since it was founded in 1893 until 1931. Recently Mr. Brand and his wife, Mrs. Emma Pinkvos Brand, celebrated their golden wedding anniversary. He was also a member of the Grand Opera House Orchestra for thirty-four years, and of the Zoo Opera Orchestra for fourteen years.

M. D.

MUNICH FESTIVALS

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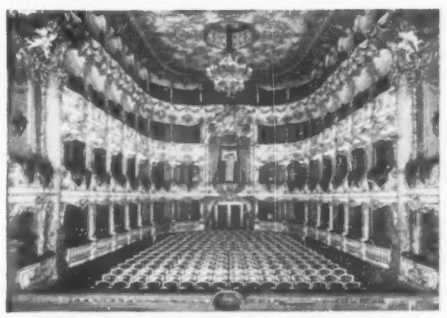

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Tannhäuser	July 22, Aug. 13
Lohengrin	July 24, Aug. 15
Tristan und Isolde	July 26, Aug. 17
Die Meistersinger von Nürnberg	July 28, Aug. 19
Der Ring des Nibelungen	July 30, Aug. 1, 3, 5 and Aug. 20, 22, 24, 26
Parsifal	Aug. 7, 28

W. A. MOZART:

Figaros Hochzeit	July 21, 31, Aug. 10, 23
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Martinelli Fêted As Soloist in Chicago Choral Concert

Edgar Nelson Conducts Marshall Field Society Brilliantly — First People's Symphony Operatic Event Held — Cadman's The Father of Waters Presented

CHICAGO.—The Marshall Field Choral Society, assisted by Giovanni Martinelli, gave its annual concert at Orchestra Hall on April 21. A large and enthusiastic audience was on hand to listen to that well trained body of singers (conducted by Edgar Nelson). During the past twenty-seven years the Marshall Field Choral Society has been recognized as an important factor in music in this city. It is remarkable, indeed, that these amateurs from a mercantile house can rival professional choruses.

Conductor Nelson had prepared an interesting program and the performance as a whole was exceptionally fine. Mr. Nelson leads important choral societies, and under his able guidance the Apollo and the Marshall Field chorus have reached a prominent place in musical activities here.

Martinelli was an ideal soloist for such an organization. The popular tenor was feted for his superfine singing. Added to this his willingness to give encore after encore endeared him deeply with his listeners, and the enthusiasm of the audience was rampant throughout the evening.

Mr. Nelson honored Chicago composers by including works of Noble Cain, Eric DeLamarter and Jeanne Boyd on a program which also contained other American compositions.

AN OPERATIC PROGRAM

Harry Zelzer has originated a series of operatic concerts by the People's Symphony Orchestra, the first of which took place at Orchestra Hall on April 23. Local talent assisted the orchestra, which was under the direction of P. Marinus Paulsen. Space does not permit an elaborate review of the work of the soloists nor of the orchestra. They all merit praise for the splendid manner in which they interpreted the program. Among these are Alice Mock, a former member of the Chicago Opera; Marjorie Livingston, Frederic Jencks, Kai De Vermond, Ocie Higgins, Ruth Lyon, Marjorie Montello, Lucie Westen and Carlo Hatvary. Others appearing on the program were Maria Barranco, Yasna Bjankini, William Phillips and Louis Rousseau. This was quite an array of talent and so successful did the venture prove that another concert is scheduled for May 21, at the Studebaker Theatre, with a new list of soloists assembled by Mr. Zelzer to assist the People's Symphony Orchestra.

METROPOLITAN SINGERS AND CADMAN

One of the outstanding musical attractions of the season was the concert of the Metropolitan Singers of Chicago (Tudor Williams, director) at the Stevens Hotel, on April 23. The Father of Waters and other works by Charles Wakefield Cadman were presented, and besides Mr. Cadman, the soloists were Mary Catherine Collins, soprano, Leslie Arnold, baritone and William Miller, tenor. An instrumental trio, consisting of Betsey Knowlton Williams, Lewis Randolph Blackman and William Carver Williams, also assisted.

Cadman's The Father of Waters, a novelty here, is a historical Indian work. Cadman long ago discovered that in the tribal music of the Indian lies abundant musical inspiration for the composer. Like all Cadman's works, this cantata is not only original but especially well written for the voice. Nelle Richmond Eberhart contributed the text, which portrays the whole story of the Middle West.

The soloists were excellent. Mr. Miller has a diction comparable only to that of John McCormack, coupled with style and fine voice production. Mr. Arnold and Miss Collins came in for much applause after their various solos. The Metropolitan Singers deserve praise for their fine singing under Conductor Williams. The trio played the Cadman D major trio with spirit and understanding.

ALEXANDER SAVINE AT LA SALLE

Alexander Savine gave a concert of his own works, including excerpts from his opera Xenia, at the Hotel La Salle, on April 23. He had the assistance of a vocal ensemble and orchestra. The affair was a huge success for all concerned, especially the composer.

SIGMA ALPHA IOTA CONCERT

Chicago chapters of Sigma Alpha Iota offered an inter-chapter musicale at the fraternity club rooms of the Allerton Hotel on April 25. Lulu Jones Downing, pianist-composer, Alice Johnson, Virginia Knapp Collins, pianists, Arresta Parrish Litelier, and Ann Katherine Edwards, sopranos, took part in the program.

S. A. M.'s NEW CHILDREN'S CONTESTS

The Society of American Musicians has added competitions for children to its many activities this year. The various preliminary contests created unusual interest and the finals, on April 16 at Lyon & Healy Hall, led to much spirited rivalry among the young pianists and violinists. There was a contest for children up to thirteen years of age and one for those between thirteen and sixteen. Two pianists were chosen in both the junior and senior events. The junior pianists were Leonid Hambro, student of Howard Wells, and Charlotte Heitman, pupil of Edwin Gemmer. Senior piano winners were Vassali Charkowsky, student of Mr. Wells, and Betty Hines, pupil of Glenn Dillard Gunn. The winner of the junior violin contest was Lewis Dvonch, student of Max Fischel, and of the senior contest, Israel Baker, pupil of Adolph Pick. The winners will appear later in the season in public concerts under the management of Bertha Ott. Plans are under way for another series of contests for young people later in the season, in preparation for autumn appearances.

MUSIC FRIENDS TO OPEN PROGRAM JUNE 7

In deference to the Century of Progress Exposition, the Chicago Friends of Music will begin their concert and opera series at the Auditorium Theatre on June 7 instead of June 4, as originally announced. A performance of The Messiah is scheduled for June 4 on the exposition grounds, to be given by a huge chorus of 200 choral organizations, under the direction of George L. Tenney. A festival orchestra will assist. At the first Friends of Music concert an entire Wagnerian program is to be offered, with the ensemble of the Century of Progress Orchestra, a trained chorus and a prominent soloist (yet to be announced), under the leadership of Dr. Frederick Stock.

COLUMBIA SCHOOL FACULTY PROGRAMS

A faculty program given at Columbia School, on April 23, had as soloists Esther Rich, Marie Briel, Blanhe Strom Nordberg and Mary Winslow, pianists; Grace Parmele, vocalist; Ruth Ray and Helen Frish Cunat, violinists.

AMERICAN CONSERVATORY NOTES

Jay Murio, soprano, student of John T. Read, appeared as soloist at the North Central Teachers' Association banquet in the Stevens Hotel, April 20. Miss Murio also offered a group of songs on the guest programs of the Kiwanis Club, Midwest Athletic Club, April 18 and 25.

Piano pupils of Lela Hanmer were presented in recital in Western Springs, Ill., April 23. Evelyn Ham, contralto, student of Karleton Hackett, was the assisting artist.

Marguerite Ullman introduced Elaine Wilks in a piano recital, April 27.

Doris Olson, soprano, from the studio of Elaine DeSellem, and Dorothy Rowe, pianist, student of Allen Spencer, gave a joint recital at the Hamilton Park Field House, April 25.

Pianists of Mr. Spencer and vocalists of Theodore Harrison were heard in the regular Saturday afternoon recital of April 29 at Kimball Hall.

Louise K. Willhour presented her dramatic art class in readings and the one-act play, Cinderella Married, in the Studio Theatre, April 20.

John Thut, tenor, gave a recital on April 6 at the Goshen (Ind.) College, under the auspices of the French Club of that institution.

Kirby Hoon, student of Karleton Hackett, sang the bass solos in the Crucifixion at the Immanuel Lutheran Church on Palm Sunday, and Paul Nettinga, also from Mr. Hackett's studio, sang the tenor solos in the Seven Last Words at the same church on Good Friday.

Piano pupils of Pearl Appel and Ruth Alexander were heard at the American Conservatory, April 23.

Vera Gillette and Vincent Micari, students of Kurt Wanieck, were sponsored in a two-piano recital by the members of the Wanieck Club, at the Medinah Athletic Club on April 30.

Walter Merhoff, baritone, formerly with Mr. Hackett, was soloist in Judas Maccabeus with the Louisville Symphony Orchestra and Civic Chorus in Louisville, Ky., April 24.

Pianists of Rudolph Reuter, violinists of Herbert Butler and vocalists of H. William Nordin were heard in recital at Kimball Hall on April 22.

RENÉ DEVRIES.

New York Federation Sponsors Junior Contest

The third annual Junior Contest sponsored by the New York Federation of Music Clubs is being held on May 6, in Middle Collegiate Church, Second Avenue and Seventh Street, New York. Two part choirs and unison choirs from the following churches will take part in the competition: New York City—Fort George Presbyterian, St. Mary's Episcopal, Central Baptist and St. James' Presbyterian; Douglaston—Zion Episcopal; Long Beach—People's Community Church; Port Washington—Methodist Episcopal Church and Port Chester—Methodist Episcopal Church.

Kathryn Newman Scores in East Orange, N. J.

EAST ORANGE, N. J.—Kathryn Newman, soprano, pupil of Frank La Forge, was soloist at a concert in the Arlington Avenue Presbyterian Church, April 26. Kenneth Yost was at the piano. Miss Newman's gifts of voice and interpretation completely won her audience and her success was outstanding. The choir of the church, which is directed by Mr. Yost, gave a fine performance of his arrangement of Come and Trip It by Handel. This number so pleased the audience that a repetition was necessary. C.

Edwin Hughes to Conduct Master Class at Winthrop College

Edwin Hughes has been engaged to conduct a four weeks' master class for pianists and teachers of piano at Winthrop College, Rock Hill, S. C., from June 12 to July 8. Winthrop College is the South Carolina State College for Women. The music department, which is a large and important feature of the institution, is under the direction of Walter B. Roberts. The summer session will be open to both men and women students.

This four weeks' class will not interfere with Mr. Hughes' seventeenth annual New York summer master class for pianists, to be held in New York from July 10 to August 19.

Arthur Olaf Andersen Joins Chicago Musical College

CHICAGO.—Arthur Olaf Andersen, for twenty-four years an instructor in harmony, counterpoint and composition at the American Conservatory, has been engaged by the Chicago Musical College. A native American, Mr. Andersen was educated both in this country and abroad, principally in Berlin. He has made the field of composition his specialty, studying extensively with d'Indy, George Guirot, Alexander Guilmant, and Sgambati.

After two years of professional activity in Berlin, Mr. Andersen established himself in Chicago, both as composer and teacher. His compositions are found in the repertoire of many present-day artists. In Mr. Andersen's theory and composition classes are numerous students whose compositions have been selected for public performance at the Chicago and other symphony orchestra concerts.

Mr. Andersen is the author of a series of text-books. The First Forty Lessons in Harmony, The Second Forty Lessons in Harmony and a recently published book on orchestration are among these. C.

Pupil of Adolph Pick Wins Chicago Competitions

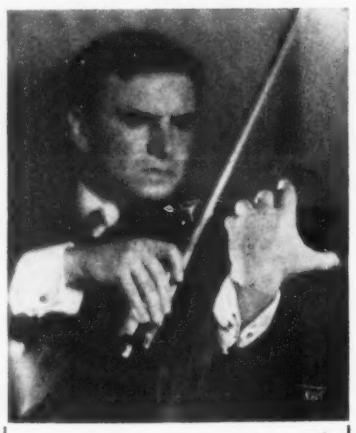
CHICAGO.—Adolph Pick, violinist who headed the violin department at Berne Conservatory in Switzerland for eighteen years, and was conductor of the Berne City Orchestra, is located in Chicago.

ADOLPH PICK

One of his pupils, Israel Baker, fourteen years old, recently was winner in the senior children's violin contest of the Society of American Musicians, after having captured first prize in the All-Chicago High School contest for the second successive year. As reward for the Society of American Musicians contest, young Baker will be given a concert appearance under the management of Bertha Ott.

Sevitzky Back from Europe

Fabien Sevitzky, conductor of the Philadelphia Sinfonietta and at the Metropolitan Theatre, Boston, and nephew of Serge Koussevitzky, of the Boston Symphony Orchestra, returned May 1 on the SS. Bremen from Europe where he had conducted guest performances in Berlin and Paris. In both capitals he introduced new American works.



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Stokowski Plays Request List with Philadelphia Orchestra

Faculty Members of Conservatory of Music Give Recital—Erl Beatty Plays Impressions of Cuba

PHILADELPHIA.—The second request program (chosen by public vote) of the season was presented by Leopold Stokowski and the Philadelphia Orchestra on April 21, 22 and 24. All three events were largely attended and aroused enthusiasm. The Beethoven fifth and the Tschaikowsky Pathetique symphonies were the choice of the public and again wove their spell upon the receptive listeners. They were both magnificently interpreted and performed, with the climaxes and myriad shades of tonal coloring duly marked. Both conductor and orchestra seemed keyed to the highest pitch of interpretation.

DRAKES' TWO-PIANO RECITAL

Maria Ezerman Drake and Allison R. Drake, faculty members of the Philadelphia Conservatory of Music, gave a two-piano recital in the Playroom of the Plays and Players, on April 26, before a large and appreciative audience. Their program was delightfully unhackneyed, opening with the Brahms sonata, op. 34 (*bis nach dem quintet*) which was excellently done, followed by Andantino Varie, op. 84 No. 1 (on a French motive), by Schubert-Bauer; six Etudes, op. 56 (*en forme de canon*), by Schumann-Debussy; Pupazzetti (five pieces of music for marionettes), by Casella; and Ritmo by Infante. Mr. and Mrs. Drake revealed excellent teamwork, a beautiful blending of tones, which were amazingly similar both in quality and volume. Their interpretations were also of high calibre, giving evidence of much thought and a general comprehension of the varying moods of the different composers. They were cordially received by a select audience.

ERL BEATTY IN PIANO RECITAL

Erl Beatty gave a piano recital in the ballroom of the Barclay Hotel on April 26. His program was composed of numbers by Bach (of which the Myra Hess arrangement of Jesu, Joy of Man's Desiring received a particularly fine performance), Durante, Mendelssohn, Rhené-Baton, Debussy, Niemann (whose The Silvery Cascades was played for the first time in Philadelphia), de Falla, de Severac (whose two etudes from the Suite Cerdana were also given their local première), Lecuona, and an interesting suite by Mr. Beatty called Impressions of Cuba, which the composer explained briefly before playing. They were designated as Morning, In a Patio, In Church, Havana's Streets, and Evening. Street calls were employed, some played or sung off stage by a flutist and contralto. This music is cleverly constructed and formed a pleasurable part of the program. Mr. Beatty maintained his usual excellence both in technical and interpretative work. His audience was large and justly enthusiastic. M. M. C.

Boston Handel and Haydn Society Sings Elgar's Dream of Gerontius

Matzenauer, Althouse and Newcombe Excellent Soloists—Thompson Stone Conducts Brilliant Performance

BOSTON.—Elgar's Dream of Gerontius, which has been unheard in Boston for many years, was given a most persuasive performance by the Handel and Haydn Society and assisting musicians under Thompson Stone, at Symphony Hall on April 23. The performance, indeed, was the finest achievement of Mr. Stone in Boston to date, in respect to both the chorus and the orchestra (the latter was the People's Symphony, whose destiny Mr. Stone directs). The chorus sang with unusual fervor and beauty of tone, while the orchestra outdid itself in precision and sonority.

The soloists were a happy choice: Paul Althouse, tenor, for whom the taxing Gerontius role is as if made to order, and in which he did magnificent work; Margaret Matzenauer, peerless singing musician; and Harry Newcombe, a local singer, who fared very well in such distinguished company.

HYMN OF PRAISE SUNG

There were other interesting concerts during the week, though the Brahms Festival (mentioned in another column of this issue) tended to monopolize attention. For example, Mendelssohn's Hymn of Praise was heard after years of desuetude in these parts, at Jordan Hall on April 25. The joined forces of the Boston Jewish Symphony Orchestra, Boston Jewish Choral Society and the Hadassah Glee Club were conducted by S. Braslavsky, who renewed previous impressions of his authority and excellent musicianship, and who appeared on the program, as well, in the capacity of composer of an overture in D minor and a sonorous setting of Psalm Thirty for chorus, tenor solo and orchestra. The chorus, containing some beautiful voices, sang most expressively, while the orchestra, a semi-amateur organization, acquitted itself capably. There were two unusually fine soloists: Klara Kwartin-Friedman, soprano, who sang with the utmost delicacy of taste and authoritative style and Mitchell S. Selib, a local tenor, who displayed an unusually fine lyric voice.

WAGNER LEADS CIVIC SYMPHONY

The Boston Civic Symphony Orchestra (Joseph F. Wagner, conductor) gave its fifth concert of the season at Jordan Hall on April 27. Elgar was represented on this program by a work rarely heard here, The Sea Pictures, in which Marie Murray was the contralto soloist. Other works on the unhackneyed program were a Romantic Overture (Schubert-Kelly), Beethoven's second symphony, and Massenet's Scenes Pittoresques.

A TRIO OF RECITALS

Other events of a crowded week: A joint concert by Ethel Hutchinson, pianist and Harriette Price, contralto, at the Copley Plaza on April 21, the program listing a group of songs by Heinrich Gebhard, local pianist and composer; a dance recital by Pauline Chellis and her dance group at the Repertory Theatre on April 25; and a recital by Albert Robbins Gifford, tenor, at Jordan Hall on April 26, the program containing songs in five languages. M. S.

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Foreign News in Brief

Weingartner to Appear in South America

PARIS.—Felix Weingartner, conductor, will go to Rio de Janiero in July to conduct works by Beethoven and Berlioz and to be present at a Weingartner Festival, staged in his honor by a former pupil, W. Burle-Marx, now director of the Rio de Janiero Symphony Orchestra. Dr. Weingartner is to be accompanied by his wife, Carmen Studer, who will conduct compositions by her husband at the Weingartner Festival, as well as fulfill orchestral concerts in South America. Carmen Studer has also been engaged to direct the Pasdeloup Orchestra in a pair of concerts, November 18 and 19 of next season, in Paris. I. S.

Aksarova and Tomasi Offer London Musicale

LONDON.—Valentina Aksarova, Russian soprano, Henri Tomasi, French composer, and Bratza, violinist, recently appeared in a concert featuring works by M. Tomasi at the home of Mrs. J. Calmettes. Mme Aksarova displayed richness of tone and excellent style in a group of M. Tomasi's Corsican songs which combine melodic beauty with ingenious harmonization. In the second part of the program Mme. Aksarova sang three valses by Medtner, Arensky and Taneieff and Glinka's Margherite at the Spinning Wheel. Numerous encores were requested by the audience. M. Tomasi's piano pieces, played by the composer, and a brilliant performance of a Capriccio by Bratza, completed the concert. Ernest Lush was at the piano for the singer and violinist. D.

Russian Ballet Opens Season in Monte Carlo

MONTE CARLO.—The Russian Ballet of Monte Carlo has opened its season at the Monte Carlo Opéra with one of the most brilliant and successful showings to date. It was a gala event, attended by prominent members of the social and artistic world, and a triumph for the admirable organization patronized by Her Royal Highness, the Princess of Monaco, and managed by René Blum.

The *pièce de résistance* of the program of three ballets was the creation of Les Presages, libretto and choreography by Leonide Massine, danced to Tschaikowsky's fifth symphony. The work was immediately successful. The scenery and costumes designed by André Masson were executed by Prince Schervachidze. The principal roles were danced by Irina Baronova, Tatiana Riabouchinska, Nina Vershinina, Léon Woizikowski, David Lichine and André Eglevsky, assisted by the ballet corps.

The other ballets were Les Sylphides, in one act, choreography by Michel Fokine, music by Chopin, adapted and orchestrated by Vittorio Rieti; and Petrouchka, by Igor Stravinsky, libretto by the composer and Alexandre Benois. The leading roles of these two works were interpreted by Alexandra Danilova, Tatiana Riabouchinska, Elenora Marra, Helen Kirsova, David Lichine and Léon Woizikowski. I. S.

Couperin Works Issued

PARIS.—Announcement is made by the Editions de l'Oiseau-Lyre that the twelve volumes of the complete works of François Couperin will be ready in May. For the first time it will be possible for musicians and music-lovers to obtain the totality of the French master's compositions. The editor, Louise B. M. Dyer, entrusted the work of musical research, explaining the ornamental and notation marks and the thousand and one details necessary to an undertaking of this kind, to such eminent French masters as Paul Brunold, Amédée Gastoué, André Schaeffner, Jean Noel and Maurice Cauchie. I. S.

Lo-Hoot-Mon

EDINBURGH.—The Edinburgh Opera Company which, since the war, has made some notable operatic history in Edinburgh, has just produced, for the first time in Scotland, T. C. Fairbairn's dramatized version of Coleridge-Taylor's scenes from The Song of Hiawatha, with Chief Os-ke-non-ton in the role of the Medicine Man. The production was highly spectacular and the chorus part excellently performed. The work for principals was limited, but the fact that there were three different casts spoke eloquently of the splendid resources of the company. W. S.

Ganz and National Chamber Orchestra Close Toledo's Civic Music Series

TOLEDO, O.—Rudolph Ganz was lauded both for his artistry as pianist and as conductor at the concert given by the National Chamber Orchestra on April 25, the closing concert in the Civic Music Association series. Ganz gave a brilliant presentation of the concerto in E flat major (Mozart), which attested to his virtuosity as a pianist. He played a Chopin nocturne as an encore.

The Siegfrid Idyll (Wagner) also was a favorite with the audience. As is his custom, Ganz featured several compositions from the modern school: overture to La Princesse Jaune (Saint-Saëns), Nocturne (La Violette), The Hunter (Hindemith), Valse Triste (Sibelius) and Divertissement (Ibert), the last selection making a big hit.

The Northern Ohio Chapter of the American Guild of Organists held its third annual convention here, April 24 and 25. Among those who participated in the two-day program were Palmer Christian, Ann Arbor; Henry F. Anderson, Cleveland; Albert Riemenschneider, Berea, O.; Laura Louise Bender, Cleveland; Lora Belle Hornberger, Youngstown; Arthur Quimby, Melville Smith and Marcel Vigneras, Cleveland.

MUSEUM PLANS SECOND SERIES

The Toledo Museum of Art has announced a second series of popular-priced concerts for next season. Sunday afternoon recitals have been given recently by Mme. Katia Kourteva Howdren, mezzo-soprano, assisted by Charlotte Wilson, pianist; the Eurydice Club (Zella Brigham Sand, conductor), Ruth Earhart, cellist and Clarence Ball, tenor, assisting artists; and the elementary school orchestras (Mathilde Burns, director).

The seventh in a series of evening musicales was given last month by Epsilon Chapter of Mu Phi Epsilon. Helen Lease Sloan, mezzo-soprano, Cecile Vashaw, violinist, Guyneth Redman, pianist and Marana Baker, accompanist, gave the program. The chapter members presented a vaudeville show May 6 to benefit the scholarship fund.

A symposium of teaching methods was featured at a recent meeting of the Toledo Piano Teachers' Association. Five-minute talks on various topics were given by Mrs. George Lane, Jr., Mrs. Frederick Persons, Mrs. George B. Colton, Elmer Gertz, Otto Sturmer and C. L. Schnitker.

The Monday Musicale gave a Brahms program at its April meeting. Members participating were Nancy Robinson, pianist and Mrs. Malcolm Baxter, contralto.

Officers of the Toledo alumnæ of Mu Phi Epsilon, recently reelected are as follows: Mrs. Horace Hamlin, president; Mrs. Charles Cramer, vice-president; Mrs. David Heer, secretary, and Mrs. Ralph Oechsler, treasurer. F. I

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NEW YORK CONCERTS

APRIL 24

National Orchestral Association Bach's Overture in D major (also known as Suite No. 3), Beethoven's C minor piano concerto, and Strauss' Death and Transfiguration, formed the offerings of the final concert this season, at Carnegie Hall, of the National Orchestral Association, under its devoted and gifted conductor, Leon Barzin. Ossip Gabrilowitsch gave further brilliance to the program by appearing as the soloist in the piano concerto.

Mr. Barzin has this winter done the best work of his career and he raised the standard of his orchestra to a new high level. The programs presented are in themselves ample proof of the unusual musicianship and virtuosity of the organization. Not only has it performed some of the most imposing and exacting works of the classical repertoire, but also gave modern scores of extreme difficulty, a few of them in first hearing anywhere. Large audiences were the rule at all the concerts, and enthusiastic applause prevailed consistently. Critical reviews in the daily and weekly journals were of the most warmly appreciative kind. Mr. Barzin and his players may well be proud of their achievements in 1932-33.

The Bach reading last week had clarity, precision, and smooth quality of tone. The Strauss epic revealed its power, passion, and poetry in convincing degree. Mr. Barzin showed intimate knowledge of the huge opus and contrasted and climaxed with striking variety and vividness. No wonder that such a conductor has been engaged to augment the baton forces at the Stadium concerts next summer.

Gabrilowitsch, in lofty and serene command, made a beautiful matter of his Beethoven playing, caressing the keys mellifluously, lending technical perfection, and moulding with infinite fancy and love, the fastidious proportions of the amiable and rippling composition. A resounding ovation rewarded the popular master of the keyboard.

Haubiel Composition Recital A program of music by Charles Haubiel, American composer and member of the music faculty at New York University, was presented in the Barbizon-Plaza concert hall before a sizable audience. The composer appeared as pianist in a number of works, and was assisted in two-piano compositions by Percy Grainger, and in other items by Nevada Van der Veer, contralto, Ottakar Cadek, violinist, Charles Krane, cellist, Carlos Mullenix, oboist and Angel Del Busto, bassoon.

The contributions of Mr. Grainger and Mr. Haubiel were an attractive Suite Passecaille, based on pre-classic dance forms but somewhat influenced by modern harmonic idioms, and Vox Cathedrale, consisting of a chorale, variations and fugue, vigorously written.

Mme. Van der Veer sang with impressive tonal resources two cycles, Sea Songs, to poems by Grace Hoffman White (in which the song entitled Fog was especially atmospheric and beautifully presented by the vocalist) and Enchantment, three numbers to verses of Alice Hunt Bartlett. The singer was the recipient of warm applause. Duoforms, a suite for trio, including a delightful Caprice in Waltz Form, was played by Messrs. Cadek, Krane and Haubiel. Mr. Del Busto performed a somewhat experimental work entitled Cryptics, aided by the composer at the piano, and with Mr. Mullenix gave an individually inflected Pastoral for oboe and bassoon.

All in all, Mr. Haubiel's talent was revealed as an eclectic one, his works showed a sensitive use of harmonic color and, in many instances, formal construction of unusual skill. That some of his writing, both for the voice and various instruments, imposed extreme difficulties upon the performers was obvious. His best quality, as revealed in these works (ranging in time of production from 1916 to the present year), was an individual type of lyricism, sometimes sacrificed for debatable experiments in "advanced" idiom.

APRIL 25

CIMAROSA'S THE SECRET MARRIAGE PRESENTED BY JUILLIARD OPERA SCHOOL

(*See page 9*)

APRIL 26

Recital of Compositions by Hans Weisse A concert devoted entirely to works by Hans Weisse was given in the auditorium of the David Mannes Music School, where this musician is teacher of theory and composition before an audience that taxed the capacity of the hall and included a number of persons prominent in the musical life of New York. Besides the composer, the participating artists included Frank Sheridan, pianist, Joseph Coleman, violinist, Simeon Bellison, clarinetist, and the Stradivarius Quartet of New York, comprising Wolfe Wolfinsohn and Alfred Pochon, violinists, Nicholas Moldavan, viola and Gerald Warburg, cello.

Mr. Sheridan opened the program with a group of piano works, including three bagatelles, two three-part pieces, and a prelude and fugue, playing these works with authority, expressiveness and excellent taste. The composer and Mr. Coleman then performed a sonata in E minor for violin and piano, composed in 1932. The violinist merited particular praise for the skillful manner in which he coördinated his performance with that of the pianist in this contrapuntal score of exacting nature, which was given a brilliant exposition. Mr. Bellison and the quartet closed the concert with a quintet in F sharp minor, which dates from 1926. It also had a highly capable presentation by the clarinetist, seconded by the beautiful tone quality and routined ensemble style of the string players.

Mr. Weisse was indeed fortunate in securing such polished and adept performances of his works, which served to show them in their best light. The technical mastery of the composer is such as to rank him among the foremost contrapuntists of the day. His musical style is a highly personal one, marked by a definite individuality, in which there is a likeness to the musical texture of Brahms (as shown particularly in the violin sonata) and Reger, and a pronounced skill in voice leading and harmonic writing. The applause for the performances was markedly warm in the case of the sonata, where the composer participated as pianist in a technically capable and spirited reading.

The Dessoff Choirs The season's second concert by the Dessoff Choirs (Margarete Dessoff, conductor), took place at Town Hall. The choral bodies were the Adesdi Chorus (women's voices), the A Capella Singers of New York (mixed voices) and a Chamber Chorus. Soloists for the last named body were Grace James Robinson, Amée Lister Hyskell and Else Letting, sopranos; Marjorie Beeby and Rosana Hicks, altos; Alan Adair and H. R. Cooley, tenors; and Jacob S. Goodrich and E. F. Knauth, Jr., basses.

Novelties on the program were the first performance anywhere of A. Lehman Engel's Rain and the premier hearing in America of Sem Dresden's Wachterlied, both sung by the A Capella Singers and Chamber Chorus; and the American première of three songs (with piano accompaniment) by Hans Gál, given by the Adesdi Chorus. There were also songs by Johannes Brahms (with accompaniment of harp and horns) and Spanish folksongs of Joaquin Nin offered by the Adesdi group, with Elizabeth Durham, soprano, soloist in the latter group; a Bach motet sung by the A Capella ensemble, with a solo trio comprising Beatrice Lee, Amée Lister Hyskell, sopranos, and Clifford G. W. Whitcomb, tenor; Sonatine Chorale (Daniel Ruyneman) in which the A Capella Singers and Chamber Chorus joined; and Kentucky Mountain songs (four and eight parts *a capella* by Howard Brockway, presented by the A Capella Singers and the Adesdi Chorus, with the soloists, Louise Cummings and Maxine Stillman, sopranos; May Kelly, contralto; and Jacob S. Goodrich and E. F. Knauth, Jr., basses.

Mme. Dessoff's forces projected this diversified array with their accustomed merit and verve. They command an ensemble tone of notable balance and cohesion, pliant and free of the opaque quality which so often mars group singing. The dynamic response of these choruses must be listed among the chief of their musical virtues, a characteristic which, more than any other, enables a conductor to imbue a score with the requisite coloring and depth. The new music was received with appropriate heartiness. The Brahms songs brought Margery Pedersen, harp, and Oswald Porpora and Carl Crispano, horns, as assisting instrumentalists. Frank Widdis was at the piano.

APRIL 27

AMERICAN PREMIERE OF KURT WEILL'S DER JASAGER BY HENRY STREET SETTLEMENT

(*See page 11*)

APRIL 29

Ruth St. Denis and Her Company In the afternoon, at the Mansfield Theatre, Ruth St. Denis and her company of dancers presented a program of Far Eastern ballets and music visualizations. Because of the current interest in East Indian dancing, there was a repetition of the Temple and Bazaar Scene from Miss St. Denis' East Indian program, and a suite performed by her dancers, comprising Balinese, Javanese, and Siamese.

Miss St. Denis states that none of the Indian scenes which she has created is intended as an authentic representation of Indian life and art; they are merely offered as impressions of East Indian culture by an American artist. She feels that in order to enjoy the rhythmic or pictorial forms of East Indian life it is not necessary to have a complete understanding of their symbolism—the meaning of the gestures of the hands, or the exact status that Indian music holds in the routine and emphasis of Indian life. Her dances are projected as brief gestures of beauty from that mystical and fascinating land; and the keynote is that feeling of inward meditation so characteristic of Indian consciousness.

The Ruth St. Denis Company of Dancers is a group of young people who have been largely taught or influenced by her and are slowly forming themselves into a distinct entity, aside from the personal appearances made with them by Miss St. Denis herself. They have definite talent and give promise of an interesting future. Miss St. Denis exhibited her rare gifts in but a few solos, for this was mainly a program danced by her company.

A novelty of the afternoon was a repetition of the performance of the Synchoric Orchestra created by Miss St. Denis in California in 1920. The personnel of the dance orchestra heard now is made up of school children from the Bronx, whose training has been under the supervision of Klarna Pinska. Their offering was the first movement of Schubert's Unfinished Symphony.

The musical accompaniments for the dancers were furnished by the same staff as had functioned at the previous recital.

APRIL 30

Beethoven Association A large Sunday evening audience gathered at Town Hall for the final concert of the season in the annual Beethoven Association course. The proceeds of the event were turned over to the Musicians' Emergency Fund.

An imposing array of participants helped in the program, and in the last number Saint-Saëns' Carnival des Animaux, they quite filled the stage, which also held eight pianos, uprights and grands. At the instruments were Harold Bauer, Ossip Gabrilowitsch, Ernest Schelling, Josef and Rosina Lhevinne, Ethel Cave-Cole, Carl Friedberg, and Ernest Hutchison. Those keyboardists coöperated with an orchestra consisting of:

Violins—Ottokar Cadek, Jacques Gordon, Sandor Harmati, Karl Kraeuter, Louis Persinger, Mishel Piastro, Ralph Silverman, Albert Spalding.

Violas—Egon Kornstein, Hugo Kortschak, Paul Robyn, Albert Stoessel.

Cellos—Naoum Benditzki, Horace Britt, Willem Durieux, Sheridan Russell.

Double Basses—Robert Brennand, Anselme Fortier, Harold Smith, Fred Zimmerman.

Flutes—Georges Barrere, Frances Blaisdell, Fred Wilkins, John Wummer.

Clarinets—Henry Christman, James Collis,

(*Continued on page 19*)

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Rodzinski Bids Farewell to the Los Angeles Philharmonic

Ovational Audience Fêtes Conductor at Last Appearance with Orchestra—Testimonial Dinner Given

Los Angeles, Cal.—Fanfares and ovation after ovation from players and public marked the last pair of Los Angeles Philharmonic Orchestra concerts conducted here by Dr. Artur Rodzinski. One more program—requests—and a public testimonial dinner, sponsored by the woman's committee (Mrs. Cecil Frankel, chairman) and Dr. Rodzinski's four years' career as cultural builder of the city will have come to a close. That is to say, almost, because the Polish *macstro* has been invited to lead his men during the final two weeks of Hollywood Bowl concerts, the latter half of August.

Conductor and musicians gave readings worthy of the occasion, and the program was brilliant as well as versatile, beginning with Smetana's Bartered Bride overture, followed by the first Sibelius symphony. Then followed another Rodzinski favorite, La Mer by Debussy, succeeded by Albeniz' Holiday at Seville in the Arbos setting and The Tales from the Vienna Woods. More and more bravos were heard as the last strains had died away, and the departing conductor was recalled to the podium time and again. Only as the cries "Speech, Speech" came insistently did Dr. Rodzinski lift the baton arm once more to gain immediate silence. Visibly touched by the demonstrations, he spoke in a semi-loud voice, more as if addressing friends and not a huge throng: "I hardly feel like saying good-bye. So I will only say *Au revior.*"

Rodzinski will leave shortly for Europe and is to conduct this summer in Vienna and Moscow. The winter will find him heading the Cleveland Orchestra, which he guest-conducted last December. Dr. Rodzinski has made numerous friends among music-patrons everywhere in the Southland and was greatly admired by the orchestra personnel, which has grown markedly in repertoire and ensemble quality under his régime.

Similar scenes occurred at the last Sunday afternoon orchestral concert, when Dr. Rodzinski divided honors with a tiny miss from San Francisco, Miriam Soloveff. She did not measure up fully to the physical requirements of the Lalo rather masculine Symphony Espagnole, but demonstrated beyond all doubt singular talent for music and for her instrument. There occurred deviations from pitch, but her general feeling, sustained tone for the melodic line, for rhythmic and dynamic justification, proved remarkable in one only ten years old. She is a protégée of Kathleen Parlow.

Distinctive recognition came also to Sigurd Frederiksen, member of the cello section and a composer of imagination and skill. His Divertissement for four horns, strings, harp and percussion, in the form of a suite based to some extent on a principal theme, was well received.

Notes

Impressive organ playing was enjoyed during the graduation recital of Gertrude Jane Cannell, who majored under Dean Walter F. Skeele of the College of Music, University of Southern California. Miss Cannell is a well equipped and sensitive player of broad musical adaptability, as shown in a repertoire ranging from Bach to Franck and Widor.

Olga Steeb was the pianist during a recital in the Laurel Canyon residence of A. Birkel.

Vital interpretations and interesting music may always be expected from the John Reed Club Quartet (Samuel Albert, Doris Cheney, Raymond Menhennick and Lysbeth LeFevre). The program took place in the studio-salon of Calista Rogers and introduced the mechanically manneristic quartet op. 24 by Mossoloff. The Soviet composer reiterates ideas from his tone-poem, The Iron-Foundry, cleverly yet in rather forced manner, especially as he is limited to four string instruments. Joseph Jongens' A major quartet No. 2, somewhat Ravellian in style, and Wassilenko's quartet, op. 48, completed the list. Wassilenko is virile, not very modern, nor deep. B. D. U.

Plan Summer Music for Hillsborough, Cal.

Woodland Theatre Will Again House Outdoor Orchestra

San Francisco, Cal.—Lovers of symphonic music will have the opportunity of making their Sunday afternoon pilgrimage to the picturesque Woodland Theatre in Hillsborough again this summer, when the Philharmonic Society of San Mateo County (Mrs. Leonora Wood Armsby, managing director), will present the San Francisco Symphony Orchestra in a series of concerts. Guest conductors of international eminence are to wield the baton.

Since the inception of the Woodland Theatre concerts seven years ago, the Philharmonic Society which sponsors these events, has consistently adhered to its established policy of providing concertgoers who come to the Woodland Theatre with symphonic programs of the highest standard. As a result, the Woodland Theatre, like the New York Stadium and the Hollywood Bowl, has become exceedingly popular as a centre for open-air summer concerts.

The first concert in the 1933 series is to take place on the last Sunday afternoon in June and will be conducted by Bernardino Molinari. Ossip Gabrilowitsch, after an absence of several years, will return this season to conduct two programs. Mrs. Armsby will announce her choice of conductors for the remaining concerts at a later date.

The promotion of these concerts is in the hands of Everett L. Jones.

The London String Quartet, which now consists of John Pennington, first violin; Thomas Petre, second violin; William Primrose, viola; C. Warwick-Evans, cello, gave a concert in the Opera House, at which they played Borodin's quartet in D major, No. 2, John B. McEwen's Four Bagatelles and Brahms' quartet in C minor, op. 51, No. 1.

The managerial offices of the San Francisco Symphony Orchestra and San Francisco Opera Company are now located in the War Memorial Opera House. Peter D. Conley is manager of both organizations.

Gaetano Merola, general-director of the San Francisco Opera Company, is at present in New York negotiating with artists for San Francisco's annual fall opera season. It is rumored that San Francisco will next year enjoy a longer season than heretofore.

Managerial Arrangement Concluded

The recently completed managerial deal between Peter D. Conley, San Francisco concert manager, and the Artists Service of the National Broadcasting Company and Columbia Concerts Corporation of New York, which gives Mr. Conley the right to book in San Francisco and Oakland, Cal., artists and other attractions listed by both managements, will have a vital effect upon the future concert business in this vicinity. In the past, both San Francisco and Oakland frequently have had two concert courses, the one consisting of artists drawn from the roster of NBC Artists Service, the other from that of the Columbia Concerts Corporation. In spite of both cities claiming many music-lovers, there has never been the sufficient number of concert-goers nor the floating population in either to support rival concert courses. One or the other had to suffer. Consequently, the bringing about of this new arrangement will solve the important problem of competition, since artists and attractions sent here by New York's two major concert corporations will henceforth be presented to the public under the management of one San Francisco impresario. C. H. A.

Szigeti Triumphs at Jubilee Budapest Recital

(Special cable to the Musical Courier)

Budapest.—No depression in music is noticeable here. The 100th event of the Kunkoncert Limited of the present season was a triumphant Szigeti recital. The series included Stravinsky, Bruno Walter, Cortot, Dohnányi, Ricci, Mildner, Piatigorsky, and Molinari. The Jubilee Concert with Szigeti was one of the outstanding events of the season. T.

Paris Acclaims Levitzki

(Special cable to the Musical Courier)

Paris.—Levitzki delighted and thrilled a large audience at his Salle Pleyel recital. The program held classical, romantic and modern works and he received numerous recalls and encores from an enthusiastic audience. I. S.

Inspirational Final Concerts of Minneapolis Forces Led by Ormandy

Menuhin Appears as Fêted Soloist with Orchestra—Bonelli Brilliantly Assists Apollo Club

Minneapolis, Minn.—The two final concerts of the season by the Minneapolis Symphony Orchestra, the sixteenth evening concert of April 21 devoted to Brahms, and the twentieth Sunday concert of April 23, devoted to Wagner, demonstrated very definitely where Eugene Ormandy has led this organization. This band of players has made amazing advancement since the first of the season, advancement that crystallized gloriously in symphonies No. 1 and No. 4 of Brahms. Ormandy imparted a noble conception of these works. Months of building, grinding, polishing were behind every phrase. Somehow the audience caught the feeling that the heights of sublimity which were being touched were due to the tireless guidance of Ormandy, and the tribute paid him was spontaneous, heartfelt, inspiring. So it was with the Wagner program when the usual concert excerpts were given noble readings. This audience also rose as one man and attempted to show some measure of appreciation for the work done by the youthful conductor. That Ormandy is to remain here and that the orchestra is to continue, was welcome news at the final concerts.

Vocalist Assists Orchestra

The nineteenth Sunday concert of the Minneapolis Symphony Orchestra, given on April 16, was a cheerful concert, with numbers by Goldmark, Rimsky-Korsakoff, Johann Strauss and Ippolitoff-Ivanoff. The soloist, Jean Vincent Carpenter, contralto, was heard in Verdi's air O don fatale and My heart at thy sweet voice from Samson and Delilah by Saint-Saëns. The singer was given a deserved ovation.

The symphony concert of April 14 with Yehudi Menuhin as soloist, was divided between the concerto in D major by Beethoven and symphony No. 7 by Schubert, with the overture to The Barber of Seville by Rossini as introduction. Menuhin impressed with the maturity of his playing, with his assurance and the surprising brilliance of the cadenzas. Ormandy made more of the Beethoven concerto than the Schubert No. 7, but the flawless manner in which he caught every shading of the concerto was an artistic feat—he and Menuhin were both virtuosi. Ormandy put life into the beauty spots of the Schubert work, but even his magic could not prevent the length from being too evident. The Rossini overture was a delightful bit of finesse.

Bonelli With Apollo Club

The Apollo Club closed the season with a flourish on April 18 at the First Baptist Church. Richard Bonelli was the assisting artist and with opera airs and songs (particularly several Irish songs) this baritone made a strong bid for favor with the numerous audience. The Largo al factotum by Rossini was the gem of the evening. The chorus (under William MacPhail) continues to show sturdy sonority and a sensitive regard for words. Of the more serious numbers, the Hallelujah Chorus was the most impressive, although a group of three Wagner excerpts gave moments of high worth. Lift Thine Eyes by Logan was repeated, and could have been sung a third time so warmly was it received by the audience. Land Sighting by Grieg, with Bonelli as soloist, closed the program, which was fully up to the Apollo standard set by Mr. MacPhail. John Beck accompanied the club numbers with his usual skill. E. G. K.

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NEW YORK MAY 6, 1933 No. 2769

Congratulations, Herr Brahms! You are a truly outstanding man, and growing greater every minute, on your hundredth birthday.

—o—

How many of the society throng which cavorted gaily at the Opera Ball in the Metropolitan, will be as eager to go to the lyric performances there next season?

—o—

Musicians are wondering, what with inflation and commodity rises, whether the prices for music lessons and performing fees are to go up also. Messrs. Roosevelt, MacDonald, and Herriot, please take notice. Musicians are people, too.

—o—

"America," says Sir Thomas Beecham (in a public speech), "is a singular problem. Singular because the more enlightened America sees the desirability of attracting to its shores more and more English musicians. You can say that my attitude towards America is that I shall put it off as long as I can." This attitude, enlightenment notwithstanding, would seem to be mutual.

—o—

The Growing Brahms

The approach of the 100th anniversary of Johannes Brahms' birth, falling on May 7, ought to give pause to a musical world that is more cursed with sensationalism, press agenting, short-lived wonders and rapid oblivion than at almost any other period in its history. The very nature of the beloved German master is so serene, so calm and so eternal—his greatness of soul and sunny benevolence, saturated with folk feeling, so simple, noble and direct, so little concerned with tendencies or schools of thought—that it is difficult to think of him as the centre of a world-wide anniversary celebration, or indeed anything so mundane as a "news event." One cannot conceive of Brahms as having anything but impatience for the gentlemen of the press who might have invaded his privacy.

As sturdy as a giant oak, the music of Brahms seems to us today to be part of the mighty richness of the universal melodic store, a legacy poured forth not by a person but by Nature, without stint or limit, beginning or end. Of course, there were limitations. As Huneker said, "He was not uniformly successful—little wonder, for his published works number 130. But if this Titan stumbled, was intermittent in his inspiration, the main body of his work stands out marmoreal, of overwhelming grandeur, truly German, and withal, sounding the big note as no one has sounded it in music since Beethoven."

Sensation is the element farthest from such a genius. In the words of Wagner, who was mistakenly pitted against Brahms (and the latter against Wagner) as representatives of two opposing musical gospels, when their styles were really only two facets of the illimitable art of music: "Brahms is a composer whose importance lies in not wishing to create any striking effect." And whereas "effects" *per se*, being external and not an essential part of a musical expression, soon lose their novelty with repetition, his music, like the oak, has grown through the years, keeping pace with the spiritual progress of all of us.

—o—

Americans at the Metropolitan

The increased number of American male singers entrusted with leading roles at the Metropolitan Opera in the last few seasons is a cause for rejoicing. Coming close upon the successful débuts with these forces of Richard Crooks and Richard Bonelli during the last season, comes the preliminary announcement that Paul Althouse will rejoin the company next season after an absence of more than ten years, to sing Wagnerian roles, and that John Charles Thomas, who has been heard in Brussels and also as guest artist with the Chicago and Philadelphia companies, will join Gatti-Casazza's family in the coming season.

To be sure, the late Clarence Whitehill for many years upheld the claims of this country to be an articulate operatic nation, as did Herbert Witherspoon some years before that; and Mr. Althouse, Mario Chamlee, Orville Harrold and others have in the past contributed notably to the tenor wing of the institution. More recently, the meteoric rise of Lawrence Tibbett to become one of the most effulgent singers and actors of the company has rather obscured in the public spotlight the claims of other native sons. But there also have been splendid contributions by Frederick Jagel, one of Mr. Gatti's most valuable tenors, whose name was unaccountably omitted from newspaper lists of American leading artists at the Metropolitan at the time when the engagements of Althouse and Thomas were made public. Edward Johnson, though a Canadian by birth, is also now numbered among American singers of leading roles. A recent season saw the advent also of Arthur Anderson, American bass; Rafaelo Diaz and Claudio Frigerio are other Americans, now active at the Metropolitan, while male singers of native birth who have departed the fields of New York's opera for that of the operetta include Everett Marshall and George Meader. The late William Gustafson also worthily represented the bass category. Such is the elusive nature of cognomens that list-making is always a more or less hazardous venture, and there are doubtless other native figures of the male gender whose exploits on the famous stage at Thirty-ninth Street and Broadway since 1883 unaccountably escaped chronicling.

But at present there seems to be an intensification in the efforts being put forth by the Metropolitan to find worthy native material. The feminine vocalist, particularly the young and pulchritudinous sopranos and mezzos, for years seemed to make the grade of an audition under the famous golden proscenium with more ease than their brothers. Now the men are having their innings. This is an age of equality.

—o—

Copyright and the Composer

Some pertinent facts about the methods by which modern melodies reach their audiences are contained in a pamphlet bearing the title, How the Public Gets Its New Music, which has been compiled and widely circulated by the American Society of Composers, Authors and Publishers (New York). This publication has the laudable aim of setting forth "some of the reasons for the copyright law, its operation, and how it benefits the public."

The energetic and practical composers' society not long ago concluded agreements with broadcasters, by which the latter will pay larger fees than heretofore for the license to publicly perform copyrighted music. The organization includes in its ranks 808 men and women, citizens of the United States, and by means of reciprocal working agreements with similar European organizations, represents more than 45,000 composers, authors and publishers of musical works scattered throughout sixteen foreign countries. If one adds to this imposing summary the estimate that every night, at some time between 7:30 and 10:00 o'clock, 16,500,000 radio receiving sets, in the United States alone, are operating and that more than 50,000,000 persons are listening for the greater part of the time to music in the production of which the 808 members of the society have coöperated, one begins to attain an adequate picture of the vast scope of this organization.

As for its practical functioning, nearly everyone is now aware that this is done largely by collecting fees from radio broadcasting stations, theatres, dance halls, restaurants and other places of amusement where music owned by its members is performed publicly for profit. These sums are quarterly divided among its membership. The methods pursued—the issuing of licenses to these various institutions, at certain fees—have been the subject of considerable discussion, and the object of numerous "test" lawsuits in various parts of the country, all of which have been won by the society.

The philosophy of this matter is explained in some detail in the pamphlet, which reviews the history of copyright laws in this country (it must be remembered that its members have carried on in recent years an aggressive fight for the further revising of the present statutes) and in particular dwells on the drastic changes in musical life within the past decade. The A.S.C.A.P. pamphlet continues:

> Formerly the sale of musical rights was largely confined to sheet music for use on the piano in the home and by orchestras. The invention of the phonograph, however, enabled the introduction of copyrighted music in mechancial form into millions of homes. The makers of phonograph records objected to paying a fee for the right to reproduce copyrighted music on records, but Congress, in the copyright law of 1909, . . . decreed a royalty of two cents a record for each copyrighted selection. . . . Payment of this royalty, however, did not permit the use of the record in public performances for profit. . . The society's contention that the use of copyright music in motion picture theatres was for profit was upheld by the courts, and a system of licenses based on a fee of ten cents a seat a year was instituted. . . Suddenly, . . . radio broadcasting was developed . . . almost without warning the sales of sheet music and phonograph records declined to practically nothing. . . The answer to the economic emergency facing the composers and authors of music was one word—radio. . . Court decisions fixed the responsibility of radio stations in paying licenses for the performance of copyrighted music, but such was the complexity of the situation that neither the broadcaster nor the copyright owner could decide what was a fair and just fee. It was difficult to ascertain how many people listened to a particular station. . . The society instituted a system of fees based on individual negotiations with the various stations.

However, the complaint was heard that the composer received smaller and smaller returns, while the use of music on the radio killed its sale value in other respects. Negotiations were accordingly entered into between the society and the broadcasters which resulted in the adoption of a new formula, which went into effect on September 1, 1932, by which each station pays annually a sustaining fee varying according to the power and purpose of the station, and in addition, pays three per cent. of its net receipts from the sale of time to advertisers during the first year, four per cent. during the second year, and five per cent. during the third year.

The payment of a fee by a broadcasting station, however, does not permit owners of receiving sets to use that music publicly and for profit. The possibility that a hotel might instal sets and distribute free to its guests the programs from any radio station was early foreseen, and in a notable test case in 1931, the United States Supreme Court decided that a hotel owner by so doing was using the music publicly and for profit, thus infringing the right of the copyright owner. A vexing problem was thus disposed of in the relations between the creative worker and his audience.

The spokesmen for the organization, in concluding their survey of the history of copyright protection, assert their belief that "the society has the support of the American people in its endeavors to supply the music wants of the nation by keeping alive the creative spark of genius. Musical works composed by members . . . eventually become the property of all the people, and the society is proud that it has been and is currently assisting in a practical way in adding to America's musical legacy."

—o—

Charging the Air

The Berlin radio stations' sign-off signal, which hitherto consisted of a politically non-commital metronome tic-tac, has been regenerated, like everything else. With real pride the broadcasting authorities announce that the new signal will consist of "characteristic measures from the fighting-song, *Volk ans Gewehr* (The Nation to the Guns), which is *one of the most beautiful* songs of the national rising." The italics are ours; the sentiment belongs to those who like it.

VARIATIONS

By Leonard Liebling

A surpriseful and devastating shock, is the receipt of the following letter:

Westborough, Mass., April 22, 1933.

DEAR VARIATIONS:

I am among the most ardent admirers of your magazine, and every Saturday finds me up with the robins bright and early, peering down the street to see if the postman has yet rounded the corner, bearing the weekly offering.

Just at present, I am a freshman at Simmons College in Boston; but since I have been there, I've discovered that I've missed my calling, so next year, I intend to go to the Conservatory of Music in that same city. My great desire is to edit a musical magazine or paper of some sort, and I feel I can get the right training at that school. Perhaps I'll hold down your reverend chair some day! Who knows? I hope so, for it seems to me, that to be editor-in-chief of the Musical Courier would be heaven itself.

Sincerely yours and the Musical Courier's,

ELIZABETH E. JACKSON.

After spending what seems to me to be about 101 years in musical journalism, and feeling reasonably secure in the profession, my confident tranquility is shaken with the discovery that someone considers me ready for retirement.

It is a strangely disquieting thought. Suppose I had to go out into the world and do things myself, instead of telling other persons how to do them? What good is a confirmed musical writer when he is not writing about music? How fit is he to leave a realm of ideals and dreams, and battle his way in the marts of the materialists?

I know some music critics who have retired or lost their jobs, but I see them, wistfully eager, still haunting the opera house and the concert hall, and content to be even "brushers of noblemen's clothes." None of the leisured critics has become a railroad president, industrial king, or even a beer baron.

Miss Jackson's ambition is noble and bold, but the young woman has no conception of the accursed lot for which she steers so hopefully. She is likely to lose home, love, family, even the respect and friendship of the community; and to gain only the hatred of managers, the contempt of artists, and free tickets for musical entertainments.

The germ that infects certain persons, and which destroys their usefulness in the world of reality, and drives them into the desire to become music critics, has not yet been isolated by scientific investigators. The victims of the bacteria are first made susceptible by listening to music; and in the second stage of their disease they fall into the hallucination that they are possessed of a mission. The tertiary and fatal manifestation robs them of the power to listen to music without writing signed articles about it in a public print of some kind—if not in the daily papers, a musical journal, or a monthly magazine, then in an ironmongers' gazette, a fashion catalogue, a bootlegger's leaflet—anywhere at all.

The worst part of the whole business is that the poor wretches usually succeed in finding some such outlet where they can exercise their dementia without interference from health authorities or the police.

The pariahs that have passed on, and those who at present sit in the "reverend chairs" succeeded in skimming off the cream of the critical industry. There is nothing left for the youngsters who would crowd in now. Think of the long line of critics who began with writing about the music heard at the Delphic Festivals, and through all the succeeding years were able to review works and performances during the eras of Palestrina, Bach, the Vienna classicists, the Romantics, the Impressionists, and the latest school of modernists, already receding into the mists of obscurity.

What is there left for the critics of the future? To write again about Bach's Ornamentation, Beethoven's Middle Period, the Wagnerian Leit Motif, Strauss and the Symphonic Poem, and The Decline of Stravinsky and Schönberg?

The Haydn, Beethoven, Schubert, Brahms and Wagner anniversaries will all have been celebrated by the end of this season, and much of the old matter about them has been dished up afresh without bringing out any additional information or any new aspects.

Of course, there will always be conducting, singing and playing to be reviewed. Interpretation is a lastingly fruitful subject for discussion, and it is still possible—depending upon the skill of the writer—to make the matter of individual tempi, accentuation, phrasing, tone, and dynamics, seem momentarily of world shattering importance. Then, too, composers will continue to compose, and the new crop of critics might keep on with wordage to the effect that the current creations are not as good as the masterpieces of old. There is no law against musical reviewing of any kind. As the old German adage has it, "Paper is patient."

The bacillus that breaks down a worthy human and makes him into a music critic, remains undiscovered, as remarked before, and therefore no curative vaccine has been devised against the frightful scourge.

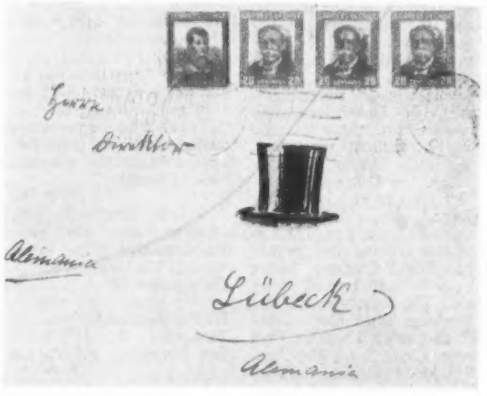
I can only advise the estimable Miss Jackson to beware while there is yet time; and to view the unmarked graves of critics; study the worn look of the present furtive members of the chain-gang; and throw away her writing materials; or else devote them to penning tabloid news stories, sex novels, fashion essays, culinary recipes, or interviews with the heroes of the sporting field or film world.

Then, at least, she could listen to music for purposes of enjoyment and not of criticism.

* * *

It is generally admitted that mankind is seeking new great music, and that it may be hidden somewhere awaiting a discerning discoverer.

At any rate, Leopold Stokowski intends to spare no effort in his own quest, for according to daily newspaper reports of last week, he plans a trip to the Ægean—not Stygian—regions in order to pore over the repertoire of Byzantine music.



As the New York Evening Post (April 27) has it:

To study almost unknown forms of Byzantine music, Leopold Stokowski, conductor of the Philadelphia Orchestra, takes a strange trip soon—including a ride up a cliff in a basket to a monastery on the shore of the Ægean Sea.

Having sought unusual music in many of the world's far places, the blond and modernistic maestro leaves next week for Turkey to pursue his latest search.

The climax of his adventure will come the day he is hauled in a basket up the precipitous cliff on which the monastery of the monks of Athos is perched. These monks have for centuries perpetuated Byzantine art and culture and Mr. Stokowski has obtained permission to study the rare books in their libraries.

"Byzantine music has always fascinated me," he said. "It is utterly unlike any other and we know so little of it."

He said, however, he does not plan to adapt any of it for presentation to modern audiences, explaining his chief interest in it is to enrich his own background.

One can imagine the agile Stokowski climbing out of his basket, hurrying to the Athos library, and eagerly examining its musty musical treasures. And what a glorious climax it would be if he drew forth some unknown glorious early symphony by a Byzantine Beethoven; or a marvelous ancient opera called Procopius and Anna Comnena, by a preromantic Wagner of the most distant centuries

There is only one parallel in music, of Stokowski's projected ascent to the top of the cliff. Strauss' opera, Feuersnoth, has its hero hauled up in a basket to the window of his beloved. However, he seeks not music, but love. And the basket is left hanging in mid-air, with the townspeople laughing at the swain's discomfiture.

It is to be hoped that no such mishap might befall the brave Stokowski; and also that if he finds what he is after, he could be induced to refrain from merely enriching his own background, and be persuaded to let us all share in the enjoyment of his epochal find.

* * *

Recollections of an Old New Yorker, by Frederick Van Wyck (Liveright, Inc.) is interesting reading for New Yorkers of all ages. A passage that causes one to smile, is this, on page 158: "Emma Thursby was in the choir of Doctor Chapin's church. Her voice developed until she was advised to go on the concert stage. The question then arose as to whether or not it would be proper for a member of Doctor Chapin's church choir to appear on the concert stage. One of the committee was P. T. Barnum, the greatest showman on earth; and it seemed to me extraordinary that he should be the one to judge whether it was proper or not! He decided it would be proper, and Emma went on the concert stage, where she made a wonderful success . . . She made a tour of Europe, and was invited to sing before Queen Victoria. She refused, saying she would not appear with low neck and short sleeves, which was essential in order to appear before the Queen. Was this Early Victorian or not?"

* * *

The Beethoven E flat piano concerto was heard three times within the past few weeks in New York, played by Hofmann, Bauer and Horowitz. However, recently the twenty odd fiddlers of the Capitol Theatre orchestra, did the last movement of the Mendelssohn violin concerto in simultaneous performance, four times per day, for an entire week.

* * *

I understand that hereafter the Nazi musical censors in Germany intend to ban performances of Mozart's Jewpiter Symphony.

* * *

I am always glad when I can get hold of a story which my eminent confrere, Simon Snooper, has not been able to publish first. This one is about Mrs. Alfred Knopf, wife of the publisher. She is a friend and admirer of Heifetz, and to do him honor, named her new dog Jascha, unknown to his namesake. Last week when the violinist called at the Knopf home, and rang the bell, the door opened, and the canine dashed out, while the colored servant screamed: "You come right in here, Jascha; you're a bad, bad Jascha; I'm going to spank you." Before the visitor could recover from his astonishment, Mrs. Knopf appeared, and apologized and explained.

* * *

Delectable item (translated) from a recent issue of the Zeitschrift für Musik: "We are looking forward again with anticipation to the annual Spring Music Festival in Berlin. As already known, Wagner's Ring will be conducted by unGerman leaders, and therefore our Chancellor of the Reich will be unable to attend such performances."

* * *

On this page is the facsimile of an envelope (with Chilean stamps) sent to the Director of the Lübeck, Germany, Municipal Theater. No addressee is mentioned, but the gentleman's characteristic hat is so well known in his home town, that the missive reached him without delay.

His name is Ernst Albert. The incident reminds one of the late Oscar Hammerstein and his celebrated headgear, which was familiar to every New Yorker.

* * *

A serenade, *hommage*, and fanfare to Budapest, where, a news item tells us, "the broadcasting officials have decided to ban from radio all songs that are ungrammatical or poetically imperfect." Such a plan would never succeed in America, where our popular ditties are mostly of the "life is mysterious, don't take it serious" type.

* * *

Now that modernistic music has ceased to be puzzling, along come the explanations describing the meaning of the gold standard, dollar deflation, and the war debt muddle.

* * *

Opera, too, seems to have become inflated temporarily with a $300,000 working fund on hand for next season at the Metropolitan.

* * *

That announcer at the opening broadcast concert of the Brahms Festival in Boston, evidently is no Latin scholar, for when he alluded to the students' song (Gaudeamus Igitur) which concludes the Academic Overture, his pronunciation sounded like "Godamus Igiter."

* * *

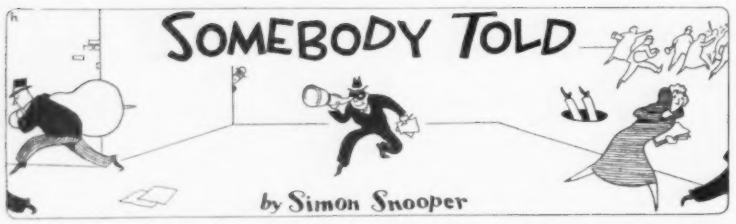
An installment on the French war debt to America has been paid. Edouard Herriot, author of The Life of Beethoven, presented a copy of that work to the American Secretary of the Treasury, William H. Woodin.

* * *

"A new symphony by Freddie Rich was broadcast last week in New York," writes J. P. F., "and the work is called Penthouse. These composers of today are certainly climbing to great heights."

* * *

But not in a basket.



There is a pianist in this town who has a heart of gold—yes, literally gold. Some time ago he noticed that the same man came to the artist's room to congratulate him after any recital the piano-tickler gave within fifty miles of the metropolis. Naturally my friend was delighted with these attentions. One night after a recital the pianist asked this devout disciple to supper and at this meal the gentleman sold the artist $200,000 worth of life insurance, taking a check in the man's name for $13,000 as first payment on the contract. My musical friend waited to receive the policy—but no policy came. Investigation at the insurance office proved that the check had not come to the company.

The disciple was arrested and about to be sentenced when the pianist and his wife, overcome with sympathy for the dishonest agent, his wife and three starving children, refused to prosecute and the case was dropped.

Now my friend is contributing $25 a week to the thief that his family may not starve. Verily, say I, my friend has a heart of gold and his pockets must be well lined, too.

* * *

Adamo Didur recently sold his property in Poland and had the profits banked there in dollars. When the United States went off the gold standard he cabled his Polish agent to change the money from dollars immediately. "To what?" was the answer. Adamo in the meantime had lost much money from the delayed transaction.

* * *

I hear Josef Lhevinne ate such an electrifying lunch at a Fifth Avenue restaurant recently that later he bought seven rugs and a terrible-looking lamp at a fake auction room just off the thoroughfare. Does beer do that to you, Joe, or was it because Rosina wasn't along?

* * *

I wanna know where and how Grena Bennett got that lovely ancient Hungarian brooch. 'Fess up, girlie, and I promise not to tell Walter Winchell.

* * *

See if I'm any good at giving you a tip on stocks. Buy Consolidated Gas—and I don't care what L. L. says about how musicians should stay away from Wall Street. He made a pretty pile there himself once upon a time. Enough to be owner of a stable of thirty-three race horses, including one nag that broke the world's record for a mile. I know that L. L. hates to have this publicized, but he gave me free rein in this column; and anyway, he can't fire me, as I'm leaving for the summer.

* * *

Blimey, but I didn't gape or blink at the Opera Ball, and I wasn't even mildly astonished at the doings in the staid old Metropolitan Opera House. The edifice itself went to no trouble in the way of decoration, and looked exactly as usual, except that after the show there were refreshments (not too generous in selection) in the Opera Club room, and in caterer Katz' buffet they had dancing and beer drinkin'.

A bunch of social folks capered about in Second Empire garb and because of their costumes, looked important for once. However, even the most elaborately gowned of the fashionable gang of women, were obscured by the really smart modishness of Lucrezia Bori (as Adelina Patti), Frieda Hempel (as Jenny Lind) and Grace Moore (as Christine Nilsson.) The three divas sang charmingly and got rousing receptions. Martinelli looked the part in a green costume of the period, and did the best vocalism in the Ballo in Maschera sextet. Georges Barrère, fluting an obbligato to Hempel, showed all the other men how to make an 1800 French bow. Ernest Schelling, leading the Rakoczy March, took the trouble to make up realistically as Berlioz, but Walt Damrosch, as Liszt, wore his white hair much too long, and was too *embonpoint* to resemble the composer of the Rhapsodies. Carlos Salzedo was grace personified in his silken clothes, and his harp ensemble played beautifully. Patricia Bowman balleted sinuously. Wilfred Pelletier, as Gounod, resembled that Faustian hero, and conducted with fine routine. Theodore Steinway did an excellent pictorialization of Wagner, and Harold Bauer was an equally striking Meyerbauer—I mean, Meyerbeer. Jascha Heifetz, fiddle under chin, and acting the role of Johann Strauss, led a waltz by that master, and did a rather arrogant bit when he waited to bow until Mrs. August Belmont (Empress Eugenie) looked in his direction. Albert Spalding, as Paganini, played divinely and was remarkable in appearance, and in histrionic talent, with his touches of "charlatanism" and his boastful Italian speech to the assembled royalties.

Ben Ali Haggin, who arranged the pageant, furnished a decent job, but he received awkward support from his stage managers, who bungled consistently throughout the affair, and hampered the Grand Master of Ceremonies, John Barclay (as Duc de Cambaceres) imposing in authority and impressive in voice and diction. Eddie Johnson, as Prosper Merimee, caught my eye as he led in Mme. Sembrich, impersonating the mother of Eugenie. The Grand Duchess Marie (herself) was the only regal looking dame on the courtly dais. The audience made me die laughing. They rose when Queen Victoria entered, and also when Lucrezia Bori came in, but remained seated for the Austrian and Russian Imperial couples. And, by the way, all the artists who performed, bowed to the ticket buyers before they made reverence to the potentates in their gilded throne chairs.

Peering about knowingly, I spied Alma Gluck, proper and smart, all in black. Mrs. Heifetz, pretty and slim even though she is the mama of two; handsome Cesare Sturani; jolly Yolando Mérö; urbane Bert Neuer; *distingué* Vera Brodsky, in a white wig, but without her piano partner, Harold Triggs; Earl Lewis, tickled pink because of the fact that the Metropolitan has its $300,000 bankroll for next season; Fannie Hurst, as famous as any of the operatic twinklers; Ken Murchison, impersonating Waldteufel, the walzist; Wanda Toscanini, as the Comtesse de Brigode; Leon Rothier, miming General d'Angely; Bettina Martinelli, the Comtesse de Persigny; Mrs. Bill Paley, Princess Gortschakoff; and a raft of others no less w.k.

I am grateful for one thing, however (aside from my free tickets). That was the program note telling me that the hot dogs were supplied by Adolph Goebel, Inc.; the rolls by the Ellas Baking Company; and the pretzels by the National Biscuit Co.

* * *

A pupil of a certain voice teacher was discussing her mentor in superlative terms with a friend in a little restaurant on Fifty-Sixth Street one day last week, and I listened eagerly to the conversation. This is a verbatim report:

Pupil: "She is wonderful, my dear. You can't imagine how much she has taught me. You see, the fundamental principle of all her work is based on the diaphragm. All her pupils depend upon their diaphragms for their great successes."

Friend: "Amazing."

Pupil: "And, my dear, do you know I have never had a pure *r* before? Never, never. And now I have one. A pure *r*, just think of it. And I never knew before that I didn't have it. It means so much to me." (Audible sigh.).

Friend: "I'm so glad."

Pupil: "Good voice culture must have an even flow of breath, you know. And madam makes you hold your finger in front of your lips and blow on it evenly for weeks before you can go on to the next thing."

Friend: "Which finger? The pinky?"

Pupil: "Oh, no, that is too little. It must always be the right index finger, like this." (Demonstration is offered).

Friend: "Isn't that too sweet?"

Pupil: "And then you go on and become a marvelous artist. Isn't that wonderful?"

Friend: "Wonderful."

I choked on my asparagus and needed immediate attention from the proprietor of the restaurant and three waiters to gain my even flow of breath.

* * *

A near relative in Baltimore sent me a clipping from a local paper which states in bland manner "That merriest of *Mozartian* works, The Barber of Seville, that formed the matinee bill . . ." Farther on the reviewer again says that a charming young lady accomplished "successful projection of a Mozartian role." I'll bet this reporter thinks Les Rossignols are the children of Rossini.

* * *

I dare not tell names in this particular instance for his wife wouldn't like it. But I am sure that my spying eyes saw a certain New York vocal coach meet the very attractive blonde wife of a w. k. pianist in the Grand Central when she came back to town from a journey up-state. They were mighty glad to see each other and he bustled her off in a taxi before I had a chance to hear what they were so excited about. I do wish that I could name these friends, but discretion in time saves the birds in my hand.

* * *

Paul Althouse promises to get thinner before the Metropolitan season next winter. I beg you, fair ladies, not to feed him butter, potatoes, bread or *paste* when you ask him out to dinner. He has the desire to trim his figger but you must not tempt him. He might fall. I hope he didn't overindulge when he went to Washington on President's Day, with the Lambs Club Gambol, 106 strong. Those Thespians are heavy feeders.

* * *

Did you every try to telephone to Ernie Schelling? He hates that thing of wires, receivers, and transmitters, and looks upon the ringing bell as almost a death sentence. You can say "hello" all you want, but you'll get only a secretary and never Uncle Ernie himself.

* * *

That was a muchly *mélange* affair of the Beethoven Association, held for the benefit of the Musicians' Emergency Fund, with a raft of notable performers that should have packed the house but didn't. Anyway, the spirit of those on the stage and in the audience was, "ain't we got fun?" Hal Bauer and Dick Bonelli furnished the best of the comedy, and the Lhevinnes shone outstandingly in the piano parts of the Saint-Saëns tonal menagerie. Lucrezia Bori was fetchingly garbed. Salzedo harped, piano-ed and celesta-ed. Pop Damrosch did some of his usual benign conducting and announcing, the latter not so hot as humor. Martinelli sang Wagner's Prize Song in good German. Schelling was the tallest of the performers, and Windheim the shortest. Largest in importance loomed the fact that a goodly sum was realized for the worthy cause.

* * *

Dear, delightful readers, I must leave you until September. My heart breaks and my eyes weep at the thought, but circumstances over which I have no control (two men with holsters well filled with those instruments which drill holes so neatly) force me to run for a dark and dismal habitat where I can spy on the world with safety.

I assure you I would stay on, religiously make faces and stick out my pointed tongue at my pursuers, but damme, my gentle epithets have so disturbed the great ones of the musical world that they have fled my sharpened vision—and between you and me, how can I sing songs about their escapades if I can't see them misbehave?

I shall return to you, oh loyal subjects—indeed I shall—when the autumn zephyrs call to those egoistic protoplasms of musicians which bid them display their talents of the tonal art to flattering audiences and their idiosyncrasies to my curious eyes.

Adieu, my enemies; *a rivederci*, my friends. Wish me bullets only in the places where they don't show easily.

"Have you a copy of Stravinsky's Sacre du Printemps?"

From Our Readers

Facts About Fontainebleau

Columbus, Miss., April 18, 1933.

To the Musical Courier:

Be assured I could not intelligently grasp the tenure of the country as regards music, were it not for your splendid publication, the Musical Courier. The joy it brings to old friends and new is inestimable.

Being a former student (1928) of our American School at Fontainebleau, I read with deep concern and interest the article by the Paris associate editor, Irving Schwerké, on April 15.

Perhaps M. Bray is not musically minded—if so, it is easy to understand why he would evict any body of music students from the Palace, though it is difficult to understand how a Frenchman could abhor the unspoken and universal language, for the idiom of which his country is so noted.

We must grant that the students coming from a young world are naturally more audacious and inquisitive, which fact has doubtless annoyed M. Bray. We all know we have the affection of MM. Widor, Laloux, Philipp and Decreus.

And France knows America is her friend. Therefore, let me suggest that we not take the matter too seriously until we hear from M. Albert Bray himself, for we would love to return, and certainly would anticipate a welcome by the conservator of the Palace of Fontainebleau.

LULU C. STOVALL.

All's Well at Fontainebleau

To the Musical Courier:

Recent advices from your Paris correspondent have been interpreted by some of your readers as meaning that the French government is likely to deprive the Fontainebleau School of Music of its right to function this summer in the famous old palace. This interpretation is erroneous. When the school was first opened in the summer of 1921, almost all of its doings took place in the palace; all classes were held there, the students had their meals in an improvised refectory near the carp pond and about sixty of the female students were lodged in the Louis XV wing above the class rooms. The rest of the students were lodged in the town. Three or four years later the restaurant was moved to a refectory built for the purpose outside the palace grounds. From the first it has been understood that sooner or later dormitory privileges in the palace would be withdrawn. In anticipation of this possibility and in order to make sure of adequate housing facilities for students, in 1932 the French Committee leased the Hotel François Premier, near the school, for a term of years. The hotel was used as a dormitory last year.

Now, in your issue of April 29 is printed the welcome news that the palace for at least one more year will be available as a dormitory. As your correspondent puts it: "The school is now in a position to open on June 25, house some of its students as heretofore in the Palace, and continue tranquilly to dispense the secrets of music, painting and architecture from the historic chateau."

So, during the summer of 1933 (June 25 to September 25) all classes will be held in the palace, all meals will be served in the outside refectory, and most of the female students of the departments of music and fine arts will be lodged again in the Louis XV wing. The Hotel François Premier will house other female students of the two departments. Male students will lodge, as they have always done, in the town.

FRANCIS ROGERS,
Chairman of the American Committee,
Fontainebleau School of Music.

OBITUARY

Francesco Berger

LONDON.—Francesco Berger, noted piano pedagogue, who had studied with Moscheles, the teacher of Mendelssohn, died on April 26. He was ninety-eight years old, and during his long life had been constantly associated with music. At the age of eight he gave his first concert, and at twenty-one joined the teaching staffs of the Royal Academy of Music and the Guildhall School of Music here. He maintained his connection with the latter as late as 1924. For twenty-seven years, 1884-1911, he was honorary secretary and a director of the Philharmonic Society of of London. He was a friend of Charles Dickens.

Born in London of German ancestry, Prof. Berger studied at Trieste and Leipsic. In addition to teaching, he made concert tours throughout the British Isles and was also a composer, his works including piano music and an opera, Il Lazzarone, a mass and songs. He wrote two books, one of which, Musical Expressions, Phrases and Sentences has been translated into four languages, and he was the author of numerous articles on music in periodicals. L.

Mary Allen

Mary Allen, former concert pianist and accompanist, who had played in recital in New York and Minneapolis, Minn., died in New York on April 25. Miss Allen was a member of a Y. M. C. A. entertainment troupe during the war, and appeared with it in France and Germany. A sister, Bertha E. Allen, survives.

Mazie M. Stearns

PARIS.—Mazie Murray Stearns, former wife of Theodore Stearns, composer, died here on April 28 at the age of forty-nine. Mr. Stearns is director of the music school at the University of Southern California. L.

Miscellaneous Concerts and Musicales

Shaffner Pupils and Mrs. Beach Give Program

Pupils of Ruth Shaffner, assisted by Mrs. H. H. A. Beach, composer-pianist, Marjorie Jervis, pianist and Haroldson Burch, pianist-accompanist, were heard in recital on April 29 at St. Bartholomew's Community House, New York. An interesting feature of the program was the inclusion of a number of songs by American women composers—Mrs. Beach, Gena Branscombe, Louise Crawford and Jessie Moore Wise. The other vocal items were from the works of Scarlatti, Grieg, Debussy, Schubert, Brahms, Guarnieri, Donaudy, Giordani, Wolf, Carpenter, Mendelssohn and Puccini. The singers were Ann Kemp, Lota Forgie, Beatrice Lee, Lillian Pelham and Edith Sagerstrand. Miss Jervis offered piano solos by Debussy and Sibelius, Mr. Burch, by MacDowell and Cyril Scott. The latter was accompanist for several of the singers, Miss Shaffner for others, and Mrs. Beach for a group of her own songs.

The work of Miss Shaffner's students speaks eloquently of able technical training and expert interpretative guidance. Representative of different degrees of development and varying endowment of native talent, their singing has the common factor of sound musicianship and good taste. The more advanced pupils show the results of careful fostering of individuality, both of vocal timbre and of expressive coloring. Warm and consistent applause was evidence of the enjoyment of the audience.

Mrs. Beach's presence at the piano to play excerpts chosen from her own piano music was the signal for enthusiastic plaudits. She prefaced each piece with a brief but comprehensive explanation of its origin and contents. Her numbers included Fantasia Fugata, built on notes struck by the random blows of a cat's paw on the keyboard and comprising a wealth of tonal humor and adroit construction; and two bits written at the MacDowell Colony, The Wood Thrush at Morn and The Chipmunk. The thrush's song incorporated in the piece which bears his name is a faithful representation of the call of that bird.

The audience, which was warmly appreciative of each item of the list, held several of the composers whose songs were performed and prominent exponents of other branches of music. M. L. S.

* * *

Huss Pupils in Recital

Jeanette Wiedman, pianist and Viola Steimann, soprano, artist pupils of Mr. and Mrs. Henry Holden Huss respectively, gave a joint recital at the Studio Club, New York, April 25, before a discriminating audience. Miss Wiedman's art was especially evident in Chopin's C sharp minor Impromptu and B flat minor Scherzo, as also in Scarlatti's dainty Pastorale and Huss' exotic and subtly Oriental Valse Intime. The exuberant Joy of Autumn, also by Huss, showed the virile elements in her playing.

Miss Steimann's voice is splendidly focused, never harsh or strained, and her interpretations were unfailingly and intelligently musical. She scored particularly in Schumann's Widmung and Lotosblume and in an American group by Horsman, Huss, Nevin and Weaver. Both artists responded to the demand for encores. Alice Brookfield, another Huss student, contributed musicianly and discreet accompaniments. W.

* * *

Flora and James Woodside Sing

Flora and James Woodside, soprano and baritone, gave a joint recital in the *salon de musique* of the Barbizon-Plaza, New York, April 24. Their program was divided under the classifications, Mediæval-Elizabethan; Music Drama, which included excerpts from Comus by Henry Lawes, and from Purcell's Dido and Aeneas, Indian Queen and King Arthur; Comic Opera, with bits from Gilbert and Sullivan scores and the Beggar's Opera; and Folk Songs.

* * *

Leopoldo Gutierrez at Roerich Museum

Leopoldo Gutierrez, Chilean baritone, gave a concert at Roerich Museum, New York, on April 25 with the assistance of Irene Hampton, pianist. The program was in four parts, opening with some diversified numbers by Scarlatti, Massenet, Furgiuele, Fiveisky and Clara Edwards. Of these, the Pensée d'Automne by Massenet was particularly well sung. There followed a Pan-American group of representative numbers of Argentina, Brazil, Canada, Chile, Cuba, Costa Rica, Haiti, Mexico and the United States, which were highly interesting. An aria from Lakmé and the prologue from Pagliacci—finely interpreted—were Mr. Gutierrez' closing contributions. He has a voice of singular charm, flexibility and moderate power. His ability to change a note from *forte* to a beautiful *pianissimo* is worthy of comment

LEOPOLDO GUTIERREZ

and it won for him the admiration of the audience. Contreras' El Copihue Rojo, the Chilean song, was encored. Miss Hampton, besides furnishing excellent accompaniments for the singer, played a group of pieces in which her own composition, Pensée d'Amour, was particularly well received. She was handicapped by a poor instrument, yet won an encore after playing Infante's El Vito, a dance with variations. The enthusiastic applause of the listeners must have gratified the artists. B.

* * *

Musicale at Harold Morris Studios

Tom Richner, a graduate of the University of West Virginia, gave a piano recital at the New York studios of Harold Morris on April 23 before a large audience which included many prominent musicians. Mr. Richner played two Bach numbers, the Beethoven sonata in A, op. 101, three Chopin pieces, and Brahms' concerto in D minor, op. 15, with orchestral accompaniment played by Mr. Morris. Mr. Richner proved a gifted pianist, with a poetic sense and brilliant technic. As encores he played Toch's Juggler and Prokofieff's March. B.

* * *

Ivantzoff Heard at MacDowell Club

Ivan Ivantzoff, tenor, was heard at the MacDowell Club, New York, on April 30. Italian, French, German and Russian items comprised his program, including Donizetti and Rossini numbers, a Debussy group, Schubert and Schumann Lieder, a Wagner excerpt, and songs by Tschaikowsky, Balakirieff and Moussorgsky. Mr. Ivantzoff's art is of a scope sufficiently comprehensive to give appropriate exposition of this list. The quality and production of his voice are musicianly and he sings with warmth of feeling and dramatic power. M. L. S.

Metropolitan Reengages Doris Doe

Doris Doe, contralto, has been reëngaged for her third season with the Metropolitan Opera Company. May 18 and 19, Miss Doe is to appear at the Chattanooga (Tenn.) Festival, in Saint-Saëns' Samson and Delilah with Paul Althouse. Immediately after the festivals Miss Doe sails for Italy for the summer.

New York Concerts

(*Continued from page* 14)

Gustave Langenus, Fred van Amburgh.
Celesta—Carlos Salzedo.
Zylophone—Carl Deis.

Walter Damrosch conducted the foregoing number, in which Mr. and Mrs. Lhevinne especially distinguished themselves with the brilliant playing of the short section called Hemiones.

An unusual feature of the program was a song called If Order Is Heaven's First Law, by Hans von Bülow, and sung by Richard Bonelli, accompanied by Harold Bauer. It appears that the text is the first paragraph of a book on social etiquette, published over fifty years ago in Washington. Its author, a woman, induced von Bülow to set the words, and he did so with a somewhat satirical pen. Bonelli's rich voice and mock-serious manner helped to delight the auditors.

Another rare presentation was a piano fantasy by James Hewitt, New York composer (1770-1827) called The Battle of Trenton. The performer was Harold Bauer, and the explanatory sub titles of the piece were announced by Walter Damrosch. Bugles, sounds of battle, "the Hessians pray for mercy," a triumphant march, and other such matters fill the delectable pages. Mr. Bauer played "programmatically."

Mozart's G minor quartet won abundant applause for Messrs. Gabrilowitsch, Spalding, Stoessel, and Britt.

Martinelli put fervor into his singing (in German) of the Prize Song from Meistersinger, accompanied by Walter Damrosch.

Lucrezia Bori, with the harp support of Carlos Salzedo, gave Liszt's Oh, quand je dors.

In the Lucia sextet, the vocalists were Mmes. Doninelli and Braslau, and Messrs. Martinelli, Windheim, Bonelli, and Didur, with Salzedo at the piano.

After the regular program, the artists indulged in a post-concert of The Blue Danube, Brahms' Hungarian dances, etc., and the hat was passed around among those listeners who had not left the hall. They contributed nearly $300 more to the worthy cause for which the concert had been given.

Godowsky's Master Classes on Pacific Coast

Leopold Godowsky, pianist and composer, will conduct a five weeks' master class for pianists and teachers in Los Angeles, Cal., from July 17 to August 19, under the direction of L. E. Behymer, Los Angeles impresario. This will be the first appearance of Godowsky as a teacher in America since 1921. In addition to private lessons there will be an audition class for teachers who wish to acquire the methods of instruction of the eminent pedagogue. There will also be a special course in Godowsky's own compositions.

Godowsky, the recognized dean of teachers of piano, has in his own lifetime achieved the distinction of attaining first rank in three branches of his profession—as teacher, performer and composer. From his début at the age of nine until his retirement from concert activities a few years ago, his tours took him to every portion of the world. His compositions, including Triakontameron, the sonata and Passacaglia, the Schubert transcriptions, and studies on Chopin's Etudes, number over 400 published works.

In expanding the resources of the piano and developing new technical methods, Godowsky has made an important contribution to the art of piano playing. His experiments in pedagogy began at an early period, when he came to the United States at the age of twenty-one after study with Saint-Saëns. He became head of the piano department at the New York College of Music, at that time a state subsidized institution. It was then that Godowsky developed the now universally recognized method of weight and relaxation of keyboard technic. It was then also that he began his studies in the simplification of fingering which has led to his editing numberless works for the piano.

Innovator in Teaching Methods

As an innovator of teaching methods he secured his appointment in 1909 as director of the master school of the Imperial Conservatory in Vienna. Godowsky's influence at this school was brought to an end five years later by the outbreak of the war. Among his pupils during that brief period were Issay Dobrowen, conductor of the San Francisco Symphony Orchestra; Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra; Mana-Zucca, Dr. Alexander Russell, Olga Steeb and Marvine Maazel.

The master class is a typical Godowsky institution. It carries out within the formal methods of the music school the idea of close intimacy between teacher and pupil. Just as Liszt, Rubinstein and others imparted their knowledge to one or two exceptional talents, so Godowsky in an organized manner established his master class for advanced and unusually gifted pupils. Admission to the master class was limited to fifteen. The audition class was provided for pupils not sufficiently prepared, and they were permitted attendance at the individual lessons to listen to the personal instruction of the others.

Pioneer Master Class Teacher

In 1918 Godowsky introduced the master class for the first time in America in a summer course in Los Angeles. This was followed during the next three years by similar engagements in San Francisco, Portland, Ore., Seattle, Wash., Kansas City, Mo., and Chicago, and was repeated in Los Angeles.

Godowsky has been editor-in-chief of the Progressive Series of Piano Lessons, editing fifty standard piano works and preparing adaptations of many more. Most of his technical compositions were issued during this period.

Godowsky became a citizen of the United States at the age of twenty-one, and his private life has centered chiefly in this country. His wife is a native American, and his children have been educated in American colleges. Insofar as an artist can be credited to any one country, it may be claimed that Godowsky is an American in everything but nativity.

CONCERT PROMOTION

Newspaper Publicity for Concert Artists—"Space Grabbing"—The Artist's Arrival

By F. C. SCHANG

"JUST a press agent yarn" is a phrase from the limbo of yesterday which characterizes a story manufactured out of whole cloth. The smart press agent of today and his erudite colleague, the public relations counsel, do not indulge in fabrications for the press. To be sure, they interpret news in the light of their clients' interests, and *they cause news to happen* by utilizing an expert knowledge of what constitutes that commodity.

F. C. SCHANG

It is interesting to note the change in attitude of the business man toward publicity in the past quarter century. In the late nineties, doctrines such as "A man's business is his own business," and its corollary, "The public be damned," had a wide following. In the last three decades, a change has come about almost amounting to a revolution. Railroads and public utilities vie with one another in securing good will by presenting their service to the public in the best possible light through the various media of publicity.

Corporation executives, manufacturers and merchants are eager to convince citizens that their enterprises are public-spirited, generous, fair, progressive, utilitarian and indispensable. They issue statements to the press emphasizing these points and they make public addressses. But such articles and speeches are first submitted to the scrutiny of the public relations counsel or press agent, another of whose functions it is to supervise all views of his clients, and to censor any declarations of the boomerang type, which would be frequently made by officials not learned in the reaction of the public to the printed and spoken word.

By "causing news to happen," I mean the handling of a set of facts, perhaps of themselves of little news importance, in such a way that they become worthy of publication. For example, a man's ideas on a given subject may be so local and confined that they are of little interest. The very same views delivered in an address before the Rotary Club may become printable news.

The practice of sending statements to the press for publication has now become widespread, and newspapers count on such material to fill a portion of the reading columns. Much important news crosses the city desk in this manner, and no responsible press department need feel that the slighest prejudice exists against such a story.

Now in matters pertaining to publicity, the concert manager has a great advantage over the merchant and manufacturer. His activities center about persons who are *per se* newsworthy. In sponsoring the appearance of a concert artist in his community, the local manager himself is performing a function which is news. The announcement of the engagement is news. The arrival of the artists in the city is news. The performance itself is news. The names of many of the audience who may attend the concert will be news. The concert review is news.

Thus, the concert manager may be sure that certain items of his material will be printed by an efficient newspaper. In fact, his office will be considered by the city room as a legitimate source for news during any season. The concert manager's efforts, therefore, do not concentrate on devices for breaking into the reading columns. He is entitled to certain stories. His efforts are rather directed towards securing preferred position, headline attention, and the proper amount of space. He should contrive to avoid obscure paragraphs buried in the interior of the paper and procure for himself photographs and headlines in prominent positions. In this aspiration he may count on frequent successes, for concert news is so important that it often makes the front pages.

Having the great advantage of dealing solely with newsworthy subjects, the local manager must never make the mistake of over-estimating the value of this news. There is no one more obnoxious to a city desk than a "space grabber," a person who tries to force a 1000-word article where the news is not more than 150 words. The local manager should therefore submit his press matter to papers in as compact form as possible, establishing a limit of 300 words for all regular press releases. If there is one exception to this rule, it would be the announcement of his plans for the coming year. Such an announcement is usually scheduled for a Sunday paper where space is more readily obtained and where a department may be set aside for music. For

(*Continued on page* 25)

Phonograph Discs of Brahms Offer Manifold Delights to the Music-Lover

Rich Array of Recordings Provides Many Masterly Performances of Orchestral, Instrumental, Chamber and Vocal Compositions—Available Discs Indicated—A Brahms Lieder Discography

By RICHARD GILBERT

With few exceptions, the phonograph disc publishers have treated the music of Johannes Brahms uncommonly well. Because Brahms, all elaborate and proper encomiums to the contrary, is not a popular composer. Popular, that is, among the rank and file of record collectors—those enthusiasts among lay appreciators whose tastes run to Beethoven, Wagner and Ravel. For, aside from his symphonies and concerti, it is doubtful if the chamber works, the piano pieces and, especially, the songs are widely known outside of the musical profession. And it is by far and large the general public and not the connoisseur to which the disc fabricators cater. These companies point to their sales records and exclaim that Brahms' chamber music, the compositions he wrote for the piano and his unsurpassed songs simply will not sell. Nevertheless, a glance at the following summation of electrical recordings of Brahms' music, released in Europe and America, reveals not only a considerable bulk of recorded treasure but a valuable contribution to the record repertoire, inasmuch as with only an important omission or two the outstanding Brahms masterworks played by eminent artists are made available.

A preponderance of European engravures will be noted. These records, however, may be obtained without difficulty through the disc importers.[1]

Orchestral Works

Brahms' orchestral works, including the four concerti, lack but one entire recording of the Serenade in A, op. 16 and the remaining four movements of the earlier Serenade, op. 11, for complete disc presentation. The latter piece, in D, is represented by two movements, scherzo and minuet. The London Symphony Orchestra (conducted by Leo Blech) has recorded these (Victor No. 11458). The minuet is also played by the Detroit Symphony Orchestra, under the direction of Ossip Gabrilowitsch (Victor No. 6824).

As part of a praiseworthy gesture encompassing a substantial list of works heretofore unrecorded, His Master's Voice (England) publishes for the current Brahms celebration a superb performance of the first piano concerto in D, op. 15, by Wilhelm Bachaus and the British Broadcasting Company Orchestra led by Adrian Boult (HMV set No. 174). Both the playing and the recording are completely worthy of the occasion. It is to be hoped that Victor will make this extraordinary set available throughout America in the near future.

Variations on a Theme of Haydn, op. 56a, played by the London Symphony Orchestra conducted by Pablo Casals, has been a familiar title in the Victor catalogue for some while (Nos. 9287/8/9). And the Stokowski interpretation of the C minor symphony No. 1, op. 68, has graced thousands of shelves throughout the world since its inception during the early days of microphone engravure (set No. 15). Felix Weingartner's playing of the same work, with the London Symphony Orchestra (Columbia set No. 103), is negligible. If the Odeon discs (Nos. 5177 to 5182 inclusive) are still obtainable they are worth investigating because they contain an admirable reading of the symphony by Otto Klemperer with what is called a Grand Symphony Orchestra.

The second symphony may be had in two editions: Max Fiedler and the Berlin Philharmonic Orchestra (Brunswick set No. 35) and Stokowski and the Philadelphia Orchestra (Victor set No. 83). The latter version is somewhat cut; because of this reason as well as the exceptionally stalwart character of Fiedler's interpretation, the Brunswick-Polydor recording may be preferred.

Joseph Szigeti and the Hallé Orchestra (conducted by Sir Hamilton Harty) perform the D major concerto for violin, op. 77 (Columbia set No. 117) remarkably well. This recording (not only because of mechanical excellence) stands head and shoulders above the registration of the same piece by Kreisler and the Berlin State Opera Orchestra, Blech conducting (Victor set No. 36).

The Academic Festival overture, op. 80, has been so much a favorite among recording conductors as to exclude, until recently, consideration of the succeeding opus, the Tragic Overture. Brahms' adaptation of traditional students' songs of Germany is played by the following: Detroit Symphony Orchestra, Gabrilowitsch, Victor No. 6833; Berlin Philharmonic, Prüwer, Brunswick Nos. 90155 and 90156; Amsterdam Concertgebouw Orchestra, Mengelberg, Columbia Nos. 67893D and 67894D; Berlin State Opera Orchestra, Klemperer, HMV Nos. D1853 and D1854; Berlin State Opera, Stiedry, Columbia No. G55206F; Berlin Philharmonic, Fiedler, Polydor 27271. We are inclined to favor Mengelberg's, Klemperer's and Fiedler's interpretations. . . . . The Tragic Overture is magnificently intoned by the BBC Orchestra, under Boult (HMV No. DB1803). The entrance of the tubas and trombones affords some highly realistic reproduction.

The second piano concerto, in B flat, op. 83, played by Arthur Rubinstein and the London Symphony Orchestra directed by Albert Coates, will be found in Victor set No. 80. The recording is only fair, but Rubinstein's playing is flawless.

Columbia re-presses this month Mengelberg's late recording of the F major symphony, op. 90, bringing the number of disc sets to three. The last movement is taken more briskly than is Stokowski's fashion (Victor set No. 42); four discs contain the symphony (Columbia set No. 181) instead of the usual five. As these two interpretations differ greatly, the listener would do well to hear both and decide for himself. For a more conventional version listen also to that by Clemens Krauss and the Vienna Philharmonic Orchestra (HMV set No. 118). All of the sets reproduce splendidly.

What purports to be the best recording of the fourth symphony, E minor, op. 98, has not yet been released, although the Philadelphians have made the registration for Victor. Meanwhile Fiedler's interpretation (Brunswick set No. 24) tops the five-year-old registration by the London Symphony Orchestra conducted by Hermann Abendroth (Victor set No. 31).

One of the most delightful (at all events the rarest heard) works of Brahms is his double concerto for violin and cello and orchestra in A minor, op. 102. Only one recording of the piece exists but it is magnificently portrayed: Jacques Thibaud and Pablo Casals engraved it in Spain with the Pablo Casals Symphony Orchestra directed by Alfred Cortot (Victor set No. 85). This is refreshing music, expertly played.

Hungarian Dances

The four books of piano (four hands) Hungarian dances which Brahms composed, some of which he transcribed variously for orchestra, piano (two hands) or violin, offer much suitable material for phonographic engravure. Being brief pieces, they fit nicely onto a single disc side. To date, curiously, only eight of these effervescent and richly colored dances have been recorded by orchestras. Outstanding among the meager collection, examples of which too often are duplicated, are Nos. 1 and 3, Brahms' own transcription, played by Clemens Krauss and the Vienna Philharmonic (HMV No. B3145). Krauss is completely at home with these tonal paintings; the recordings display snap, dash and *élan* and plenty of thrill. This ten-inch disc is the gem of the assortment and should not be overlooked. . . . Wilhelm Furtwängler directs the Berlin Philharmonic in the same two on Polydor No. 90190, a recent registration we have not heard. . . . The D minor dance, No. 2, presumably in the Hallen transcription, is available only in the Royal Opera Orchestra performance, Dr. Malcolm Sargent directing (HMV No. C1874). . . . Numbers five and six, arranged by Parlow, have been unusually popular among recorders. They are coupled in the following versions: Berlin State Opera Orchestra, Blech (Electrola No. EW76); Hallé Orchestra, Harty (English Columbia No. 5466); Berlin Philharmonic, Prüwer (Polydor No. 21643). The F sharp minor dance appears paired with other music on discs by the San Francisco Orchestra, Hertz (Victor No. 1296); Hallé Orchestra, Harty (Columbia No. 2020D); Royal Opera Orchestra, Sargent (HMV No. C1415). The D flat major dance—Royal Opera Orchestra, Sargent (HMV No. C1874), mentioned above. . . . Coupled to the Tragic Overture are Nos. 19, 20 and 21, played by the BBC Orchestra conducted by Adrian Boult. Dvorák arranged these. The playing has verve and levity and the recorders have been equally proficient (HMV Nos. DB1803 and 1804) . . . There are numerous recordings of violin transcriptions of several of the more popular dances, but these run much the same in practically every disc catalogue.

Chamber Music

Of the twenty-four compositions written by Brahms for instrumental combinations commonly considered as chamber music, sixteen major works have been more or less successfully enregistered. Fortunately there are few duplications and these occur among the violin and piano sonatas mostly (pieces more propitious to individual conception), hence several editions are by no means superfluous. Considered as a whole, this phonographic contribution forms one of the most opulent shelves in the entire library of recorded music. Here is what is now available:

The first two piano quartets are currently offered by HMV in association with the Brahms Centenary Celebration. Arthur Rubinstein and MM. Onnu, Halleaux and Maas, of the Pro Arte Quartet, play the G minor work, op. 25, on four large discs (HMV Nos. DB1813/14/15/16). Their penetrating interpretation is wrought with clarity and intense diligence for the mechanics and spirit of this lovely quartet; furthermore the recording could not be more distinguished. Precisely the same may be said of the reading of the A major quartet, op. 26, by Rudolph Serkin and Adolph Busch, K. Doktor and H. Busch, of the Busch Quartet. Every exigency is solved with delicate artistry and perception (HMV Nos. DB1849/50/51/52). Both sets are recommended with exceptional emphasis.

There are two recordings of the more familiar quintet for piano and strings in A major, op. 34: Columbia's Léner String Quartet and Olga Loeser-Lebert version (set No. 80) and that published by Victor of the Flonzaley String Quartet and Harold Bauer (set No. 10). Only because of somewhat cleaner recording, the former interpretation enjoys a slight advantage. Both sets were made in the early microphone days; neither approach the standard achieved in the HMV registrations noted above, but certainly they are not negligible engravures.

The beautiful sextet in G for strings, op. 36, was excellently produced some few years ago by the enterprising National Gramophonic Society, London (Nos. 105/6/7/8). Played by the Spencer Dyke String Quartet, James Lockyer and Edward Robinson, the work was assiduously engraved in the London studios of Columbia. It is available in America from any of the importers subscribing to NGS publications.

Beatrice Harrison and Gerald Moore recorded the first of Brahms' two cello and piano sonatas, about 1928. Their performance of this E minor work, op. 38, is undistinguished. Here is a piece for Casals and Cortot to do. A recording of the second cello sonata, op. 99, never put on discs, would also be welcome.

Amazingly, faulty reproduction cannot obscure the charm of the subtle interpretation of the trio for piano, violin and horn, op. 40, by Spencer Dyke, Yorke Bowen and Aubrey Brain, another NGS gem (Nos. 65/6/7/8). However, problems confronted recording engineers in 1928, many of which remain unsolved in this solitary registration. The playing, once again, is extraordinarily deft.

Also in commemoration of Brahms' birth, HMV releases this month the first recording of the string quartet in C minor, op. 51, No. 1, played by the Busch String Quartet (HMV Nos. DB1807/8/9/10). A desirable edition and a completely satisfying one. . . . The second work in op. 51, the A minor quartet, may be had in two recordings: the Buxbaum String Quartet (Polydor Nos. 95121/2/3/4) and by the Léners (Columbia set No. 173). The latter is preferable.

Brahms' third piano quartet, in C minor, op. 60, forms another NGS presentation. It is played by Olive Bloom, piano and the Spencer Dyke Trio (Nos. 88/9/90/1). The piano part sometimes detaches badly; otherwise the work is agreeably projected.

The third string quartet, in B flat, op. 67, is completely enregistered only by the Léner ensemble (Columbia set No. 132). Victor has published a single disc containing the

[1] See the Encyclopedia of the World's Best Recorded Music, and subsequent announcements of The Gramophone Shop, Inc., New York City.

MUSIC OF

JOHANNES BRAHMS

PRESERVED ON

VICTOR RECORDS

* * * *

ORCHESTRAL

THE SYMPHONIES

No. 1 in C Minor ..... Stokowski-Philadelphia Orchestra
No. 2 in D Major ..... Stokowski-Philadelphia Orchestra
No. 3 in F Major ..... Stokowski-Philadelphia Orchestra
No. 4 in E Minor ..... Abendroth-London Symphony Orchestra

CONCERTOS

No. 1 in D Minor (Piano) ..... Bachaus-London Symphony Orchestra
No. 2 in B Flat Major (Piano) ..... Rubinstein-London Symphony Orchestra
Concerto in A Minor (Violin and 'Cello) ..... Thibaud-Casals and the Pablo Casals Orchestra
Concerto in D Major (Violin) ..... Fritz Kreisler-Berlin State Opera Orchestra

* * * *

Academic Festival Overture ..... Gabrilowitsch-Detroit Symphony Orchestra
Tragic Overture ..... B. B. C. Symphony Orchestra
Hungarian Dances ..... B. B. C. Symphony Orchestra
No. 19 in B Minor
No. 20 in E Minor
No. 21 in E Minor
Minuet from Serenade ..... Gabrilowitsch-Detroit Symphony Orchestra
Variations on a Theme by Haydn ..... Casals-London Symphony Orchestra

INSTRUMENTAL

Variations and Fugue on a Theme by Handel ..... Moiseivitch
Variations on a Theme by Paganini ..... Bachaus
Sonata in G Major (Violin and Piano) ..... Adolf Busch-Rudolf Serkin
Hungarian Dance No. 17 ..... Fritz Kreisler

CHAMBER MUSIC

Quartet in B Flat Major ..... Flonzaley Quartet
Quintet in F Minor ..... Bauer-Flonzaley Quartet

VOCAL

Nachtigall ..... Elena Gerhardt
Ständchen ..... Elena Gerhardt
Feldeinsamkeit ..... Elena Gerhardt
Wie komm' ich denn zur Tür herein, Elena Gerhardt
Mein Mädel hat 'nen Rosenmund, Elena Gerhardt
Feinsliebchen, Du sollst mir nicht barfuss geh'n ..... Elena Gerhardt
Vergebliches Ständchen ..... Elena Gerhardt
Das Mädchen spricht ..... Elena Gerhardt
Auf dem Kirchhofe ..... Elena Gerhardt
Vier Ernste Gesänge ..... Rose Bampton
Wie froh und frisch ..... Conrad Thibault
Der Gang zum Liebchen ..... Conrad Thibault
O wüsst ich doch den Weg Zurück, Conrad Thibault
Kein Haus, keine Heimat ..... Conrad Thibault
Die Nonne und der Ritter } Duets — Rose Bampton and Conrad Thibault
Vor der Tür
Es rauschet das Wasser
Der Jäger und sein Liebchen
Rube Sussliebchen ..... Sigrid Onegin
Alto Rhapsodie ..... Sigrid Onegin—Male Chorus and Orchestra
Von ewiger Liebe ..... Sigrid Onegin
Sapphische Ode ..... Hulda Lashanska
Wiegenlied ..... Hulda Lashanska
Ye That Are Sorrowful (Requiem), Florence Austral—Royal Opera Chorus and Orchestra

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MACMILLAN

Flonzaleys' interpretation of the third movement (No. 7235). Both versions are beyond cavil.

The poetic sonata in G, op. 78, for violin and piano is recorded by Adolph Busch and Rudolf Serkin (Victor set No. 121). These thorough musicians solve the especial problems of virtuosity and artistic sensitivity without the slightest difficulty. The mechanical fraction is excellent. Toscha Seidel's and Arthur Loesser's reading of the same work (Columbia set No. 155), however competent and dependable, decidedly is not on the same plane.

The youthful trio from op. 8, in B, has not yet concerned recording artists. Its pendent, however (the beautiful work in C major, op. 87, characterized by its steely flash and bizarre coloring) is nicely presented by Polydor (Nos. 95286/7/8/9) in a vigorous interpretation by the Hirt Trio of Bern. Another recording of this trio comes from Italy (Columbia Nos. GQX10523/4/5). Alfredo Casella, composer, A. Poltronieri, leader of a string quartet bearing his name, and A. Bonucci, cellist, essay the piece. Their presentation of a work naturally permeated by a cool Northern or Nordic tone has too much Latin warmth and superficiality to be effective.

Adolf Busch and Rudolf Serkin play again in the sonata in A, op. 100 (HMV Nos. DB1805 and DB1806). Other recorded interpretations are by Seidel and Loesser (Columbia set No. 36) and Isolde Menges and Harold Samuel (HMV Nos. B3098/99/-3100). They are uninteresting by reason of unsatisfactory engravure and, in the latter instance, pedestrian fiddling.

The National Gramophonic Society supplies the only recording of Brahms' third trio, in C minor, op. 101. The Pirani Trio give a distinguished performance enhanced by good recording (Nos. 147/8/9).

The third sonata for violin and piano, in D minor, op. 108, provides two opulent recordings—a choice between which is exceedingly difficult. Paul Kochanski and Arthur Rubinstein are featured in an HMV centenary release (Nos. DB1728/29/30); the reading by Efrem Zimbalist and Harry Kaufman has been enshrined in Columbia set No. 140 for several years.

In the entire list of Brahms' chamber works there is no bouquet of richer fragrance than that offered by the unforgettable quintet for clarinet and strings in D, op. 115. Its availability from the phonograph repertoire is of immeasurable value, not only because it is seldom heard in concert, but also because it is doubtful if this metaphonic performance could be improved upon. The clarinet playing of Charles Draper is remarkably clean, exquisitely phrased and pungently recorded, and the Léner Quartet have never played more delicately than in the muted second movement. This is Columbia set No. 118.

Among the unrecorded Brahms chamber works which might interest the publishers in the future are, outstanding, the op. 18 sextet in B flat for string; the second cello sonata, op. 99; the op. 111 quintet in G for strings; trio in A minor for clarinet, cello and piano, op. 114; and the two sonatas for clarinet and piano from op. 120.

Piano Works

Until the announcement of new HMV recordings by Wilhelm Bachaus arrived a day or so ago, the list of discs featuring Brahms piano music was comparatively slight. This list augments substantially, with few duplications, the number of Brahms piano pieces enregistered. Let us begin with the early opus numbers.

Percy Grainger plays the sonata in F minor, op. 5, for Columbia (set No. 37). Recorded during the first year of the electrical process, this fine performance is not emitted from the loudspeaker with as wide a frequency range as could be desired. The piece is eminently worth re-recording. . . . One of the new Bachaus discs contains the Scherzo in E flat, op. 4, a first recording (HMV No. DB1895). . . . The four ballads comprising op. 10 are represented by Nos. 1 (Edward) and 2, both played by Bachaus (HMV No. DB1894) and by No. 1 played by Harriet Cohen (English Columbia No. LX70). . . . The complete Variations on a theme by Handel, op. 24, are included in Victor album set No. 114, played by Benno Moiseiwitsch and reviewed in these columns last year. . . . Two Victor discs (Nos. 7419 and 7420) contain Bachaus' performance of the Variations on a Theme by Paganini, op. 35, also reviewed previously. . . The waltzes, op. 39, are available in their original four-hand version by Edith Barnett and Vladmir Cernikoff (English Columbia Nos. 9230/31/32). The recording is good for 1928. Bachaus supplies two-hand versions of Nos. 1, 2 and 15 on his recent HMV No. DB1896. No. 15 has been popular with recording pianists—records of this A flat waltz are easily located in any catalogue.

The eight piano pieces, Capricci and Intermezzi, op. 76, are partly represented in the disc catalogues and are apt to annoy the collector because of indifferent listings and incomplete labellings. However, with Bachaus' late additions, they run like this:

Capriccio No. 2 in B minor.
Frederic Lamond (HMV No. D1646).
Arthur Rubinstein (HMV No. DB1258).
Myra Hess (Columbia No. 50199D).
Evelyn Howard-Jones (English Columbia No. 4429)
Harold Bauer (Victor No. 1413).
Intermezzo No. 4 in B flat.
Harriet Cohen (English Columbia No. LX70).
Intermezzo No. 7 in A minor.
Wilhelm Bachaus (HMV No. DB1897).
Capriccio No. 8 in C.
Wilhelm Bachaus (HMV No. DB1897).

Two Rhapsodies, op. 79, are played for Polydor (Nos. 90015 and 90016) by Walter Rehberg. His performance is notable and the Polydor registration up to its usual fine standard. Bachaus duplicates these numbers in the currently released series (HMV Nos. DB1899 and DB1900). They, as well as the other HMV discs numbered from DB1894 to DB1900 inclusive, may be counted upon to display the present high standard of HMV piano reproduction.

Of the three Intermezzi, op. 117 only one number is recorded: No. 1 in E flat, played by Harold Samuel (HMV No. C1637).

The six Clavierstücke (Intermezzi Ballade and Romance) are completely published for the first time by Bachaus (HMV Nos. DB1897/98/99/1900). Gunther Homann registered the Ballade in G minor for Polydor; it backs the odd side of the Buxbaum Quartet set already mentioned (No. 95124).

Only two pieces from op. 119 are available: Intermezzo in C major, played by Moiseiwitsch (HMV No. E538) and Myra Hess (Columbia No. 168M); and Rhapsody in E flat by Moiseiwitsch (Victor No. 7703).

Brahms' arrangement of the gavotte from Gluck's Iphigenie in Aulis has been disc material for the following artists: Ignaz Friedman (Columbia No. D1651), Harold Samuel (HMV No. C1551), Mischa Levitzki (HMV No. DA1223) and Ricardo Viñes (French Columbia No. D13102). Brahms' own two-hand arrangements of the Hungarian Dances No. 2 in D minor and No. 7 in A major are played by Bachaus (HMV No. DB1896).

Excellent material for future recording, with no danger of duplicating, will be found in the piano works comprising op. 1, sonata in C; the other two ballads from op. 10; Variations on a Theme by Schumann, op. 9; and the seven fantasias (Intermezzi and Capricci), op. 116, none of which have yet been set down in wax.

Vocal Works

The extent of Brahms Lieder recording will be seen by a glance at the accompanying box. The discs by Gerhardt, Schlusnus and Thibault are, each and everyone, superb. For that matter it is extremely doubtful if there is a bad recording in the entire lot.

The German Requiem, op. 45, is partially recorded. Georg Schumann's Singakademie Choir, Berlin, furnishes the first, second and fourth sections: Denn alles Fleisch, es ist wie Gras; Aber des Herrn Wort; Selig sind, die da Leid tragen; Wie lieblich sind deine Wohnungen (Electrola Nos. EG939; EH265/6/7/8) magnificiently sung. Florence Austral's Ye that now are sorrowful (fifth section) with the Royal Opera Chorus and Orchestra, London, is pressed on Victor disc No. 9395. Her singing is excellent; but for the original German refer to Emmy Bettendorf's moving portrayal of the same aria on Parlophone No. E11138. The choir of Temple Church, London, accompanied by an organ, supplies How lovely is Thy dwelling place (HMV No. B3453).

Sigrid Onegin's warm delivery, with the Berlin Doctors Choir and Berlin State Opera Orchestra conducted by Kurt Singer, of the Alto Rhapsody (Goethe's "Harzeise im Winter") op. 53, was reviewed here previously (Victor Nos. 7417 and 7418).

The second of two motets, op. 74, O Heiland, reiss die Himmel auf, is contained in a publication of Kantorei, Germany (No. 49). Brahms' arrangement of In stiller Nacht for chorus is available on Polydor No. 19927, sung by a mixed chorus of the Gauverband, Berlin, conducted by Bruno Kittel. Dim-lit Woods (O kühler Wald), a solo song arranged for chorus, is recorded (sung in English) by the Glasgow Orpheus Chior (HMV No. E482).

The unrecorded Liebeslieder Walzer for piano (four hands) and four solo voices should offer temptations for recording companies. Likewise the Schicksalslied (Song of Destiny) and Triumphlied, op. 54 and op. 55, for chorus and orchestra.

BRAHMS LIEDER DISCOGRAPHY

(Listed in order of opus numbers. Acoustical recordings not given.)

Op. 3, No. 1: Liebestreu.
Therese Schnabel. Piano acc. H. M. V. No. DA1294.
Elsa Alsen. Piano acc. Columbia No. 146M.
Op. 14, No. 1: Vor dem Fenster.
Elena Gerhardt. Piano acc. H. M. V. No. DA835.
Op. 19, No. 4: Der Schmied.
Lotte Lehmann. Inst. acc. Ger. Odeon No. 4836.
Op. 19, No. 5: An eine Aeolsharfe.
Louis Graveure. Piano acc. Columbia No. 50270D.
Op. 28: Four duets for Alto and Baritone.
Rose Bampton—Conrad Thibault. Piano acc. Victor album set No. M175.
Op. 32, No. 2: Nicht mehr zu dir zu gehen.
Heinrich Rehkemper. Piano acc. Polydor No. 23148.
Op. 32, No. 9: Wie bist du, meine Königin.
Heinrich Schlusnus. Piano acc. Polydor No. 66610.
Op. 33, No. 9: Ruhe, Süsseliebchen.
Sigrid Onegin. Piano acc. Victor No. 7402.
Op. 33, No. 14: Wie froh und frisch.
Conrad Thibault. Piano acc. Victor album set No. M175.
Op. 43, No. 1: Von ewiger Liebe.
Sigrid Onegin. Piano acc. Victor No. 7402.
Elena Gerhardt. Piano acc. Victor No. 6755.
Mafalda Salvatini. Piano acc. Eng. Parlophone No. E11230.
Hermann Jadlowker. Piano acc. Polydor No. 66821.
Maria Olszewska. Piano acc. Polydor No. 95468.
Lotte Lehmann. Inst. acc. Columbia No.
Emmy Bettendorf. Inst. acc. Ger. Parlophone No. E11100.
Op. 43, No. 2: Die Mainacht.
Emmy Bettendorf. Inst. acc. Ger. Parlophone No. B 12142.
Lotte Lehmann. Inst. acc. Eng. Parlophone No. RO20159.
Maria Olszewska. Piano acc. Polydor No. 95468.
Maria Olszewska. Piano acc. H. M. V. No. E546.
Op. 46, No. 4: An die Nachtigall.
Emmy Bettendorf. Inst. acc. Ger. Parlophone No. 9279.
Op. 47, No. 1: Botschaft.
Heinrich Rehkemper. Piano acc. Polydor No. 23148.
Op. 47, No. 3: Sonntag.
Julius Patzak. Piano acc. Polydor No. 25014.
Op. 48, No. 1: Der Gang zur Liebsten.
Conrad Thibault. Piano acc. Victor album set No. M175.
Op. 49, No. 4: Wiegenlied.
Margarethe Heyne-Franke. Orch. acc. Polydor No. 23340.
Op. 59, No. 8: Dein blaues Auge hält so still.
Maria Jeritza. Piano acc. H. M. V. No. DA610.
Op. 63, No. 5: Meine Liebe ist grün (Junge Lieder I).
Julius Patzak. Piano acc. Polydor No. 25014.
Op. 63, No. 8: O wüsst ich doch den weg zurück.
Conrad Thibault. Piano acc. Victor album set No. M175.
Julius Patzak. Piano acc. Polydor No. 25014.
Emmy Bettendorf. Inst. acc. Ger. Parlophone No. 9280.
Op. 71, No. 5: Minnelied.
Heinrich Schlusnus. Piano acc. Brunswick No. 85008.
Op. 84, No. 4: Vergebliches Ständchen.
Elena Gerhardt. Piano acc. H. M. V. No. D2007.
Lotte Lehmann. Inst. acc. Eng. Parlophone No. RO20159.
Op. 86, No. 2: Feldeinsamkeit.
Elena Gerhardt. Piano acc. H. M. V. No. D2009.
Alexander Kipnis. Piano acc. Columbia No. 50182D.
Leo Slezak. Piano acc. Polydor No. 19977.
Heinrich Schlusnus. Piano acc. Polydor No. 66610.
Julia Culp. Acc. unknown. Electrola No. EW 9.
Op. 91, No. 2: Geistliches Wiegenlied.
Elena Gerhardt. Piano acc. H. M. V. No. DB1030.
Op. 94, No. 4: Sapphische Ode.
Hulda Lashanska. Piano acc. Victor 7085.
Maria Olszewska. Piano acc. H. M. V. No. E546.
Alexander Kipnis. Piano acc. Columbia No. 1754D.
Op. 94, No. 5: Kein Haus, keine Heimat.
Conrad Thibault. Piano acc. Victor album set No. M175.
Op. 96, No. 1: Der Tod, das ist die kühle Nacht.
Josef von Manowarda. Piano acc. Polydor No. 23158.
Op. 97, No. 1: Nachtigall.
Elena Gerhardt. Piano acc. H. M. V. No. D2009.
Op. 105, No. 2: Immer leiser wird mein Schlummer.
Alexander Kipnis. Piano acc. Columbia No. 50182D.
Elena Gerhardt. Piano acc. Victor No. 6755.
Emmy Bettendorf. Inst. acc. Ger. Parlophone No. 9280.
Op. 105, No. 4: Auf dem Kirchhofe.
Elena Gerhardt. Piano acc. H. M. V. No. D2007.
Alexander Kipnis. Piano acc. Columbia No. 1745D.
Josef von Manowarda. Piano acc. Polydor No. 23158.
Thomas Denijs. Piano acc. Dutch H. M. V. No. FC 1.
Op. 106, No. 1: Ständchen.
Heinrich Schlusnus. Piano acc. Brunswick No. 85008.
Hermann Jadlowker. Piano acc. Polydor No. 66821.
Leo Slezak. Piano acc. Polydor No. 21692.
Elena Gerhardt. Piano acc. H. M. V. No. D2009.
Op. 106, No. 5: Ein Wanderer.
Karin Branzell. Inst. acc. Ger. Odeon No. 5144.
Op. 107, No. 3: Das Mädchen spricht.
Elena Gerhardt. Piano acc. H. M. V. No. D2007.
Op. 121: Vier Ernste Gesänge.
Rose Bampton. Piano acc. Victor album set No. M175.
No. 4: Wenn ich mit Menschen.
Agusto Garavello. Piano acc. German Christschall No. 30.
Volks-Kinderlieder: Sandmännchen.
Lotte Lehmann. Inst. acc. Ger. Odeon No. 4836.
Deutsche Volkslieder: Erlaube mir, fein's Mädchen, No. 2; Feinsliebchen, du sollst, No. 12; Mein Mädel hat einen Rosenmund, No. 25; We kumm ich dann de Poots eren? No. 34 (Not sung in Kölnisch dialect as here indicated, but in straight German); In stiller Nacht, No. 42.
All of the above sung by Elena Gerhardt, piano acc. H. M. V. Nos D2008 and DA770.
Feinsliebchen, du sollst, No. 12.
Ursula van Diemann. Piano acc. Electrola No. EG1063.
Schwesterlein, No. 15.
Lula Mysz-Gmeiner. Piano acc. Polydor No. 23108.

Richard McClanahan Announces Normal Course

Richard McClanahan announces a special normal course for teachers and players to begin on June 26 and run for five weeks. Lecture classes will occur on Monday and Thursday mornings of each week, and in these classes Mr. McClanahan will cover the groundwork of piano playing and teaching, with special reference to the work of Tobias Matthay.

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Robbiani Opera at La Scala

(Continued from page 5)

The subject offers vast literary-artistic horizons, as well as pictorial-choreographic visions, in which the humble masses are the leading actors, with their secular sufferings, aspirations, struggles and victories. Rossato has aimed to give a vivid relief to this epic material, focusing the mass conflicts in the first and last acts. The historical role played by the Roman Church in aiding the popular cause is also shown here. Besides the people themselves, the contending forces have been personified in three chief characters in a wholly imaginary plot, concentrated mostly in the two central acts, about which the entire action is made to pivot (as the result of incidental determinants), precipitating the inevitable clash which was maturing.

Verismo Plus Symbolism

Briefly, then, the three imaginary leading characters are Guido del Popolo himself, who is the people's champion; a cruel and ribald Duke, anonymous symbol of feudal tyranny; and his gentle-hearted Duchess, who sides with the popular cause. These three personages become involved in a triangle in which the Duchess, in love with Guido and caught in amorous embrace with him, takes a decisive part in a hand-to-hand struggle and, seizing the dagger aimed at her lover, plunges it into the throat of her murderous lord, thereby opening the way to the triumph of the epochal cause of communal liberty.

It appears the authors had something more in mind than the depiction of a mere *fattaccio* (brutal piece of realism), characteristic not only of the period of Italian opera commonly classed as *verismo*, but of melodrama harking even much further back. Each personage is, in fact, a symbol of historical forces which were actually at play. The espousal of the people's cause by the Duchess reflects the support which was really given this movement by a portion of the nobility in opposition to the tyrants installed by the German Empire. Guido is a Utopist who does much preaching and poetizing; he stands for the idea of liberty, while his two lieutenants, who actually lead the mob, represent material action. Another secondary figure, by no means negligible, is a notary; he personifies the support given the dominant feudal faction by the civil forces of the law.

A Plot to Kill the Opera

Robbiani's musical setting of this canvas is a vigorous piece of writing, well able to stand on its own merits as extremely effective theatre, independent of all discussions on theories and trends. The public's enthusiastic verdict, well sustained at the subsequent performances in spite of considerable adverse criticism in the press, confirmed this beyond any possibility of doubt. The box-office receipts also confirmed it; Guido del Popolo took in more money than any other novelty or restoration of the season to date. The honesty of the greater part of the criticism mentioned is also open to serious doubt, since there is good evidence that Robbiani's aloofness in refusing to participate in cliques and clans, together with the jealousy of defeated rivals and their promoters in the face of so successful a work, were the determining causes in one of the most conspicuously dirty pieces of theatrical cabal witnessed in these parts in many years. There was, in fact, a determined plot to kill the opera (I could specify names), but it failed dismally.

The chief characteristics of Robbiani's art have been discussed in my review of the composer's Romanticismo premiered at Venice, and there is no need to dilate at length on them here. In Guido del Popolo, his style does not differ essentially from that of his previous opera, except in the prominence given to choral episodes of large scope. The partisans of Pizzetti in Milan—and they are numerous and often influential—were dissatisfied because the score did not give them the elemental surge and cry of a primeval people as in Fedra and Debora, forgetting that the civilization of the Italian Middle Ages, evolved into more highly developed forms, called for a fundamentally different expressive idiom. Robbiani's choral frescos show an admirable constructive sense and are of sure effect, often appealingly fresh and colorful.

Beauty and Fire

The basis of the musical discourse is the melodic declamation, already discussed, alternated with *arioso* and love duets. Of these latter, there are many pages of great beauty and contagious fire, though this writer does not rate them the best music in the score, preferring the lyricism of the previous opera, on the whole. The dramatic characterization is, on the other hand, excellent; all the personages are outlined with a sure hand. The Duke in particular is powerfully delineated, while the Duchess is a close second. Guido, a more rhetorical figure, presented greater difficulties. Among the secondary characters, the notary stands out vividly.

To my mind, the best in this score is the third act, the bulk of which is on a par with Puccini's Tosca for its incisive underscoring of the stabbing scene and the pages of passion preceding and following. Here is a truly vigorous dramatic fiber, combined with a theatrical sense which cannily measures and doses its ingredients. There is a dark sense of impending tragedy dominating the entire scene, which proceeds with a concision and dramatic incisiveness of musical discourse wholly engrossing, and reveals an operatic talent of a high order, promising still better things.

The performance under Ghione was on the whole praiseworthy, even though the protagonist was not entirely happy. Iva Pacetti, as the Duchess, was a glamorous figure and made a vibrant personal creation, as did likewise Fernando Autori as the Duke. The chorus was superb.

Virgil Fox, American Organist, Heard in Europe

Virgil Fox, American organist, began his studies at an early age and at ten was playing the organ in church services. At fourteen he played an organ recital before an audience of 2,500, and at sixteen, after two years intensive study, was the winner of the National Federation of Music Clubs' Biennial Contest, in Boston, competing with organists between the ages of sixteen and twenty-seven. At eighteen the young musician's repertoire contained major works of Bach, Franck, Schumann, Mendelssohn, Widor and Guilmant and numerous modern composers. Today, at the age of twenty, Mr. Fox counts over fifty major works and scores of lighter compositions in his growing repertoire, has had the benefit of a year's study with Marcel Dupré in Paris, and has played masses at the St. Ouen Cathedral of Rouen. He gave a London recital on April 26.

With the exception of his study with Dupré, Mr. Fox' musical education was gained in America. Among his first teachers was Hugh Price, with whom he studied from 1927 to 1931 in La Salle, Ill. Then followed a season under the guidance of Wilhelm Middelschulte in Chicago. In 1932 he received his diploma from the Peabody Conservatory, Baltimore, Md., where he studied with Louis Robert and was a private pupil in improvisation of Katherine Lucke.

Mr. Fox has played extensively throughout the United States in church services and recitals.

VIRGIL FOX,

American organist, gave a recital in Kingsway Hall, London, April 26, playing works of Bach, Vierne, Widor, Franck, Schumann, Karg-Elert, Guilmant and Russel.

Piano Tone and Keyboard Rhythm Taught by Mechanical Contrivance

Boris Lang, Inventor of Technicola, Discusses His System of Instruction

The difference between the halting playing of a child, picking out his first measures on a piano keyboard, and the art of the mature virtuoso consists of just two things, says Boris Lang, pianist and teacher. These are, briefly, how the key was started on its downward journey, and when it was released. It seems simple, but is in reality a very complicated matter.

"In this minute difference," he says, "lies the secret of beautiful tone and rhythm. If one is able to acquire the ability of performing all the possible variations in these two movements of the key, and can bring them out instantaneously so that the fingers are capable servants of the mind and emotions, one will have obtained through force of habit the secret of the finest features of piano playing."

Mr. Lang, who has appeared in recitals in New York and has devoted years to pedagogical piano work, culminating in his master class' performances in Town Hall and Carnegie Hall, is the inventor of a mechanical device known as Technicola, which resembles a piano keyboard in appearance. This novel instrument, in the words of its inventor, "offers analytical and synthetic knowledge of piano technic, tone production, rhythm and esthetics. The mechanism of the machine demands from the fingers, hands and arms corresponding movements, thus bringing into action the correct muscles in proper coordination, creating sensations which, when formed into habits, are the essential technical foundation for expressive piano playing."

The Fallible Ear

"During my fifteen years of experience in teaching," Mr. Lang said, "I came to the conclusion that, strange as it may seem, pupils (and in many cases teachers also) cannot safely rely on a faculty of hearing for exact measurings in dynamics, rhythm and pitch in music, speaking quantitatively, while the scale of colors has been impressing the human eye since the beginning of evolution, the rainbow being a perfect demonstration of a spectrum.

"The requirements of chase, sports and warfare constantly called upon and exercised the judgment of distances by the eye and muscular coordination. At the same time nature, instead of clear and definite sound, offered the human ear nothing but noises, thus withholding encouragement to analysis and judgment of purely musical sound. The great improvement of music in the last centuries did not become yet a factor of general influence on human ear evolution, and only now, with the appearance of radio, can we speak of possession of musical development by populations of civilized countries in general. In other words, our present problem is to raise the standard of musical education, to keep the masses in step with the advance of music, which has been until now an exclusive art of the musical artists.

"In order to facilitate musical education, I believe we should cease to rely solely on the ear and should use the senses and faculties which have been developed in the process of evolution long since, and which have become almost automatic in their appreciation. These are the eye, the muscular-tactile (or touch) coordination, sense of motion and sense of space.

Seeking Laws of Musical Dynamics

"Long ago, laws governing architecture were discovered; similarly, a thorough study of the science of harmony in music has developed a vast knowledge of mathematical relations between various tones. I believe that we have not as yet developed the ability to discover the same proportions in dynamic and rhythmic effects in music. This is as yet an unknown country, except to the few masters of musical expression. There is an interesting field of investigation concerning the purely technical side of piano playing which touches directly on the laws of physics and mechanics.

"In my estimation real success in achieving technical skill in piano playing lies in the proper development of what I call the muscles-antagonists. At the present time the theory of so-called 'weight and relaxation' in piano playing is almost universally accepted. But to me it does not represent the complete truth.

"The principle of key depression is, I feel sure, the most important point in piano playing. Just below the surface of the key there is a working point, where the movement of the key is translated into the action of the hammer. The mass and velocity with which this particular point is passed by the fingers is the secret of speed, beauty and variety of tone. The practical application of this statement is impossible without a development of muscles-antagonists and the acquisition of mental habits to feel in advance the muscular coordination required in furnishing perfect control of fingers, their independence, which is especially necessary for solving polyphonic problems. These problems are being solved by my unit, the Technicola, which serves to muscular activity and sense as the magnifying glass does to the eye.

"Personality, talent, temperament and artistic gifts will always be required to form the material of technical and rhythmical knowledge into an organic unit to produce the piano artist, but the same material may be possessed by every normal student. And if my ideas in instruction are carried out, there will be no more division between those who have a beautiful touch and sense of rhythm and those who have not, thus raising the average standard achieved by pupils, while relieving teachers of the burden of drudgery."

Mr. Lang plans to give a summer course for piano teachers and advanced students of the instrument in New York this summer, beginning June 12, in which the Technicola will be utilized as a basis of instruction.

R. K.

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Fifty Years Of Brahms

(Continued from page 6)

Henry E. Krehbiel did, about the fourth symphony:

"It is not only pronouncedly the work of its composer, it is also unique among his symphonies. The melodies are fresh, vital, effective, and they are handled with consummate mastery both in their harmonization and instrumentation. The skeptic will search it in vain for even a tinge of the commonplace. It is serious music and perhaps not the pabulum for a flippant taste, but it is the creation of a master mind whose source of inspiration is lofty, whose taste is refined and who handles the elements of musical composition with free and potent power directed to a definite and dignified end. It meets one of the most difficult of symphonic requirements in that it is an organic whole, though it consists of four formally dissociated movements. The spiritual link between its parts is unmistakable."

This is keen and penetrating criticism, yet today we feel some asonishment that it was necessary for the foremost commentator of that time to emphasize the fact that there was nothing commonplace in the work and that it was made with impeccable taste. There should not be any astonishment. Although leaders of musical thought had proclaimed the advent of a new master, we find criticism still pleading the cause of Brahms at the end of the nineties. Huneker's first volume of essays, Mezzotints in Modern Music, was published in 1899. The opening article is entitled The Music of the Future. It is not the music of Wagner which the author discusses in his inimitably brilliant style, but that of Brahms. It was still music of the future.

Difficulties in Interpretation

Possibly the interpretations of the works of Brahms may have placed some obstacles in the way of their acceptance. There were no orchestras of the virtuoso type familiar now. The Thomas organization played well, but not exceptionally. The Philharmonic Society of the time was not addicted to rehearsal. Indeed the custom of those days was to have one rehearsal before a concert. Musicians were paid $10 for an orchestral concert, including one rehearsal. The Philharmonic was a community organization, sharing the proceeds of each season among its members. It could afford more than one rehearsal, but it was not spurred to high aims by the opposition of other bands The Symphony Society concerts were generally rather rough and ready affairs, earnest in intent, but not polished in accomplishment. And there seems to have been some uncertainty among conductors as to the desires of the composer. This may be gathered from a letter of Brahms to George Henschel written in 1880 and in answer to an inquiry whether the metronome marks in the Requiem should be strictly observed. Brahms wrote:

"Well, just as with all other music. I think here as well as with all other music the metronome is of no value. As far at least as my experience goes, everybody has sooner or later withdrawn his metronome marks. Those which can be found in my works—good friends have talked me into putting them there, for I myself have never believed that my blood and a mechanical instrument go well together. The so called 'elastic' tempo is moreover not a new invention. 'Con discrezione' should be added to that as to many other things. Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly to be sure, but with the greatest care and clearness."

Growth in Favor of His Songs

Besides revealing the wavering views of conductors of that period regarding Brahms' tempo marks, this letter shows the feeling of the master about rigidity in his music and in its performance. A mechanical instrument and the blood of the art of Brahms were inimical. With all the productions of the symphonies and the choral works, however, the inner substance of the music of Brahms could not be felt without frequent hearings of his chamber music and his songs. I have said little enough about the songs, which were slow in making their way in this Western world. Nor is it at all desirable that I should expend words in their praise. The music-lovers of these United States know that Brahms stands shoulder to shoulder with the greatest song writers. It knows too that among the songs are lyrics which inform us that this mighty master can be delicately humorous and playful with a grace that is almost his alone. There is no other song quite like the Vergebliches Ständchen. When we hear it, we realize that Brahms was, as Huneker stoutly maintained, "not a bonze."

When the present writer began work as music critic of The Times in 1887, song recitals were very few indeed and one looks long and patiently for the record of a public delivery of a number by Brahms. As song recitals increased in number, one is moved to wonder that the name of Brahms continues to be so little printed in programs. But gradually they made their way and in 1900 (in Songs and Song Writers) we find the late Henry T. Finck, an inveterate foe of Brahms, complaining that "Brahms' symphonies and songs are today on all concert programs while Franz and Rubinstein are neglected."

Max Heinrich, who began to give song recitals as far back as 1882, playing his own accompaniments, was the first singer to make a practice of including Brahms numbers in his programs, but not in his earliest ones. It was not till after the arrival in this country of Plunkett Greene, the English bass, that one finds the now familiar Brahms group in a recital commanding general public interest. Mr. Greene gave a series of three recitals in Carnegie Chamber Music Hall in April, 1893, and at the second one, April 11, he sang Wir Wandelten, Todessehnen, Wie bist du meine Königin, Auf dem Kirchoff, Sapphische Ode, Klage and Feldeinsamkeit. Very little later David Bispham began to place Brahms conspicuously on his programs. It was he who first sang here the Four Serious Songs the year after Brahms' death.

The chamber music of the composer was made familiar chiefly through the concerts of the Kneisel Quartet. Franz Kneisel knew and revered Brahms. He had studied some of the works with him. The style was peculiarly congenial to the Kneisel organization. I have laid some stress on these presentations of songs and chamber music because in these works the most intimate communications of the soul of Brahms were made. The grandeur of the symphonies and the imposing speech of the choral works are more easily appreciated by the mass of music-lovers. But the songs above all, and next to them the chamber music, speak spontaneously the most private and sacred feelings of a man who assuredly did not wear his heart upon his sleeve.

Complete Acceptance Today

I have said nothing about the several Brahms festivals. They have assumed a prominent place in the annals of music and are sufficiently recent to be regarded as demonstrations of the firm settlement of Brahms upon his throne rather than as incidents in his progress toward the assumption of the purple. There has been a complete change of attitude toward Brahms among American music lovers in fifty years. The change has been most clearly marked since his death in 1897. I wrote not long ago in The Sun that when Brahms passed away, the Wagner battle had been fought and won. "Bach and Brahms were still inaccessible intellectuals, psychologists, philosophers, even perhaps metaphysicians, recluses of the mind who dwelt in solitude, wrapped in speculations beyond the ken of common souls. Today Brahms sits in the circle of the gods, and his music is accepted as the lyric medium for the publication of emotion quite worthy to throb beside those of the romanticists."

I SEE THAT

Ethel Leginska is again under the management of Haensel and Jones for 1933-34, both as conductor and pianist.

* * *

Eleanor Steele, soprano and Hall Clovis, tenor, will be soloists with the Friends of Music in Omaha, Nebr., May 10.

* * *

Louise Gerard Thiers presented sixteen vocal pupils in operatic ensembles at Carnegie Chamber Music Hall, New York, April 22, Twenty-one members by modern composers made up the program.

* * *

Isidor Strassner will conduct the Educational Alliance Orchestra, May 7, in the last concert of the season, with May Rich, trumpeter and Abe Rosen, harpist, as soloists. The orchestra is to play the second symphony and overture to Egmont, (Beethoven) and Hungarian Dances (Brahms).

* * *

Henri Deering, American pianist, was soloist with the Musicians' Symphony Orchestra (Henry Hadley conducting) on May 2 at the Metropolitan Opera House, New York.

* * *

May 18, Paul Althouse appears in joint recital at the Memorial Auditorium, Chattanooga, Tenn., under the auspices of the Cadek Choral Society (J. Oscar Miller, conductor) and May 19 in a concert version of Saint-Saëns' Samson and Delilah. Other May engagements for the tenor are in New York, Reading, Pa., and Camden, N. J.

* * *

Cecil Arden, mezzo-soprano, has been broadcasting each Sunday over WOR, offering programs of Brahms songs as part of the Brahms Festival.

* * *

Members of the chorus of the Metropolitan Opera Company presented a program over an NBC network on April 25. There were numbers from Pagliacci, Mignon, La Traviata, Lohengrin, Faust and other operas. Antonio Dell-Orefice, for many years chorus conductor at the Metropolitan, directed the singers. There were also choruses of soldiers, angels and brides, and the program concluded with the Beer Song from The Bartered Bride.

* * *

The State Teachers' College Vesper Choir of State Teachers' College, Hattiesburg, Miss., has been invited to appear on the National Federation of Music Clubs biennial program. It is understood that this is the only mixed choir south of the Mason and Dixon Line to be honored in this way. Frank Earl Marsh, Jr., is director of the chorus.

* * *

Gertrude Hopkins, harpist, recently played at the First Presbyterian Church, Brooklyn, N. Y. This was her third appearance under the direction of R. Huntington Woodman, organist and choirmaster of the church and former director of the Woodman Choral Society.

* * *

William Bowers, Negro baritone studying with Edith W. Gaudenzi in New York, gave a recital at the Women's Graduate Club of Columbia University, New York. Carroll Hollister was at the piano.

* * *

Gloria LaVey is singing every Thursday morning over WEAF. Miss LaVey is an artist pupil of Edith W. Gaudenzi.

* * *

Guiomar Novaes will give a recital under the auspices of the Oberlin, O., Conservatory of Music, next January.

* * *

Marjorie Moffett, diseuse, gave a recital in the ballroom of the Panhellenic Hotel in New York City on April 20. Her program included original sketches.

* * *

Don Oscar Becque has given a series of five dance performances at the Old Cosmopolitan Club Hall, New York.

* * *

Edwin Hughes is giving a lecture on Study Material for Young Pianists at Steinway Hall, New York, on May 10, under the auspices of the Associated Music Teachers' Society.

* * *

The Proschowski Singers have arrived from a tour of Minnesota and Ohio and are to make their first New York appearance in the near future.

Sundelius and Dillon Offer Summer Classes

Marie Sundelius and Enrica Clay Dillon are to offer summer study classes in Harrison, Me. Mme. Sundelius has achieved prominence in grand opera, concert, recital and oratorio. She was formerly with the Metropolitan and Ravinia Opera companies and has appeared with the New York Philharmonic, Boston Symphony, Chicago Symphony and other leading orchestras in the United States.

Mme. Dillon has appeared in Italy, Greece, Spain, South America and elsewhere as soprano in grand opera, and for eight years was stage and art director of the Washington National Opera at Washington, D. C., where she supervised the production of thirty-six operas. These performances featured Chaliapin, Johanna Gadski, John Charles Thomas and Pasquale Amato. She has also been connected with the Philadelphia Opera Society and worked with Herbert Witherspoon as dramatic coach and stage director.

The village of Harrison, a New England settlement more than 125 years old, is situated in the foothills of the White Mountains. Golf courses and riding stables are available and there are fishing, bathing and other sports. The locality is accessible by train or motor bus and it is stated that living expenses are reasonable.

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Paris Plans First Music Week

(*Continued from page 5*)

tacle, illuminated fountains, ballets, orchestras.

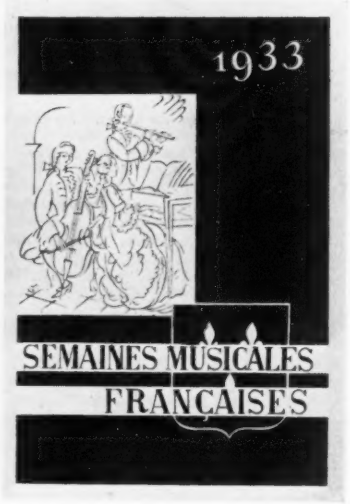
ON THE RADIO

After a great deal of discussion pro and con, the Opéra-Comique has successfully launched its first broadcast. At the auspicious occasion, Director Gheusi made a presentation speech, told how the Comique proposed to broadcast the principal works of its repertoire, and then gave the floor, so to speak, to his troupe, who performed Le Pré aux Clercs and Les Noces de Jeanette. The next day congratulatory letters from every corner of France, her colonies and Europe began to pour in, and M. Gheusi is now practically acquainted with the joys and annoyances (who wants to read 9,000 epistles?) of fan correspondence. The venture was so warmly welcomed that the continued broadcasting of the Opéra-Comique performances is now an assured thing.

SCHMITT WORK

The Good Friday evening concert staged by Pierre Monteux and the Paris Symphony Orchestra was interesting chiefly for the first European audition of Florent Schmitt's Symphonie Concertante, which was created in America by Koussevitzky and the Boston Symphony last November. M. Schmitt's presence at the piano did not much enhance the interest of the composition. I am an ardent admirer of Florent Schmitt, and regret that the Symphonie Concertante does not give me another opportunity to wield a facile pen in his behalf. There seemed to be so much making ready to say things which were not forthcoming—but as the work was extensively played and criticized while M. Schmitt was in America not long ago, I need say nothing more about it, except to add that the composition and its composer were lustily acclaimed by a none too numerous audience.

Zino Francescatti, violinist, was soloist in Beethoven's concerto in D, which he played with faultless tone and technical facility, albeit missing the soaring lyricism of the slow part. The program also comprised, by the orchestra and M. Monteux, suite in D (Bach), overture to the Flight into Egypt (Berlioz), L'Enfant Jesu a un jardin (Arensky) and march from Tannhäuser (Wagner).



DESIGN OF THE POSTER ANNOUNCING FRENCH MUSIC WEEK, to be held in Paris, June 24 to July 2.

NEW CONCERTO

Walter Straram's latest plunge into modern music was the first performance of Robert Soloist Henry Merckel did much better by the composer than the composer did by him. Casadesus' concerto for violin and orchestra. Not wishing, however, to condemn M. Casadesus' concerto entirely, I will say that it is violinistic. Further opinion I should not like to be pressed to give, for musically I found it prodigiously uninteresting. The majority of the audience, not so particular, gave the piece, its author and interpreter, a big success. Symphony in C major (Mozart), Pélléas et Mélisande Suite (Fauré) and Ma Mére l'Oye (Ravel) also figured on the program.

EASTER MUSIC

The Chanteurs de St. Gervais, an *à cappella* chorus directed by Paul Le Flem, gave three programs in the Church of St. Gervais on Thursday, Good Friday and Easter Sunday. A remarkably varied list of works was performed including masses and motets by Palestrina, Handel, Victoria, Frescobaldi, Zipoli, Bull, Biancheri, Isaac, Andreas, Gallus, Philips, Noerminger, Dlugoraj, Phalèse and Asola. At the Easter service, Josquin des Prés' mass, Pange Lingua, was sung—and a most wonderful work it is. Born *circa* 1450, Josquin des Prés was one of the most admired and renowned composers of religious music of his epoch. Little is known of his life, but records show that he was a singer in the Chapel of Milan in 1474, and at the Papal Chapel from 1484-94. He went to Modena in 1499 and came to Paris in 1500. Here he became a pupil of Jean Okegham, a Flemish composer famous for a canon he had written for 36 voices. Josquin des Prés was considered by many as "the prince of music," and Martin Luther said of him, "Musicians do what they can with notes; des Prés does with them what he wants to." Josquin's works had great vogue in the church until the time when a papal bull forbade religious music based on popular themes. The Panis Lungua, one of his noblest masses, is constructed on the Gregorian hymn of that name.

BREVITIES

The Lamoureux Orchestra, conducted by Albert Wolff, is fulfilling engagements in Algeria, Morocco, Spain and France this month.

Wagner's Ring was given at the Paris Opéra, April 18 to 24.

The publication of a complete collection of Chopin's letters, translated into French, is announced by the Collection Polonaise, Paris.

Georges Enesco appeared as soloist and conductor at a recent Lamoureux Orchestra concert, interpreting Brahms' concerto for violin and orchestra, and conducting his own symphony in E flat. Enesco played a Kaul violin at this séance.

Joseph Bonnet, organist, gave a Bach recital in the Church of St. Eustice.

The Société Chorale Concordia, directed by Philippe Strubin, celebrated its seventy-fifth anniversary by giving Albert Roussel's eightieth psalm.

Studio Notes

ADELE MARGULIES

Adele Margulies, pianist and teacher, formerly of New York, is now playing and teaching in Houston, Tex. Among the activities of her pupils are monthly trio concerts for piano, violin and cello which Miss Margulies instituted. In the three concerts given, which featured chamber music by Beethoven, Grieg, Mendelssohn, Haydn, Schumann, Rubinstein, Mozart, Schubert and Arensky, nine pianists have appeared—Mmes. Thelma Huntington, Stella Peden, Drusilla Huffmaster, Aubrey Carter, Herbert Roberts, Theodore Miller, Ruth Carter, J. D. Brightwell and Ima Hogg. Miss Margulies has been asked to continue these chamber concerts next season. A similar series was offered in New York, with herself, pianist, Mr. Lichtenberg, violinist and Mr. Schulz, cellist. A piano recital was recently given in Houston by Drusilla Huffmaster, artist pupil of Miss Margulies.

JOHN DWIGHT SAMPLE

During the past months, John Dwight Sample, tenor and vocal pedagogue, has been dividing his time between two classes, one in Louisville, Ky., where he is head of the vocal department at the University of Louisville, and the other at his private studios in Chicago. Positions filled by some of his Louisville students are as follows: Bertram Harmon, tenor, is director of glee clubs in the Louisville high schools; Lucille Caudill, soprano, is soloist at the Broadway Christian Church; Joseph Eisenbeis, tenor, sings regularly over station WHAS and is soloist at the Highland Presbyterian Church; J. Windell Thompson is tenor soloist at the Broadway Christian Church; Esther Metz was soprano soloist at the Arts Club on April 2, in a presentation of Easthope Martin's The Mountebanks. Miss Metz also sings over WHAS every Saturday evening and is a member of the quartet at the Second Presbyterian Church. William Meyer is a member of the staff at WHAS, and is baritone soloist at the Fourth Avenue Presbyterian Church.

Among Mr. Sample's Chicago pupils, the following are active: James Couplin, baritone, was soloist at the First Church of Christ Scientist of Maywood in March; he appears regularly on the German Hour over WCFL, and on April 2 was heard at the Thoburn Methodist Episcopal Church; Genevieve Burnham, soprano, sings twice weekly over WSBC; William Benson, tenor, sang at the meeting of the Chicago Artists Association in March; Peggy McCullers, contralto, appeared at the Hyde Park Hotel in March; John Macdonald, bass-baritone, gave a program for the West End Catholic Woman's Club, and was guest soloist at the spring musicale of the Morgan Park Woman's Club in March. On Good Friday he sang the part of the Christus in the Passion music by Sir Charles Wood at St. James Episcopal Church. Mildred Waterman, soprano, is a regular member of the staff of WLS; Emil Taflinger was baritone soloist at the first Chicago performance of Perosi's Passion of Christ at Holy Name Cathedral; Josephine Haynes, lately featured on the Pennzoil hour, is heard each evening at the Bismarck Hotel; Arch Cannon, tenor, is teaching at the Aurora Conservatory; Myrtle Boyles, soprano, sang at the Allerton Hotel and at the Euclid Avenue Methodist Episcopal Church in March; LeRoy Hamp will take the tenor role in Samson and Delilah at the University of Illinois; Elva Gamble, soprano, appeared before the Chicago Artists Association on April 18.

SARAH PECK MORE

Norma Allen Haine has been reëngaged as contralto soloist of the First Methodist Episcopal Church of Hartford, Conn. Miss Haine recently sang in that city on a program for the Musical Club, offering numbers by Haydn, Horsman and Griffes. She was accompanied by Myra Yaw.

Margaret Birks has been engaged as contralto soloist of the First Congregational Church of West Hartford, and Edith Ransome as soprano soloist of the Congregational Church, Stafford Springs, Conn. The latter is also in charge of the senior and junior choirs of the church. All three are pupils of Sarah Peck More, of New York and Hartford.

VERA B. McINTYRE

Edgar Laughlin has been singing baritone roles with the French-Italian Opera Company in Reading, Pa., Wilmington, Del., and Baltimore, Md. Rebekah Wilkinson and Geraldine Olive were in the cast of The Mikado, which opened Milton Aborn's season of Gilbert and Sullivan on Broadway. Arthur Mayen has been reëngaged as baritone soloist for next year at the Tompkins Avenue Congregational Church of Brooklyn, N. Y. All are pupils of Vera B. McIntyre of New York.

LA FORGE-BERÛMEN

The weekly La Forge-Berûmen musicale over the Columbia network on April 27 was broadcast by Kathryn Newman, coloratura soprano; Evelyn White, pianist; Frances Blaisdell, flutist; and Frank La Forge, composer-pianist. Miss Newman displayed her usual skill and beauty of tone in the seldom heard aria from Zemire and Azor by Gretry, with Miss Blaisdell providing a purling and well executed obbligato. Miss White played three solos with technical facility and musical understanding. Miss Newman also was heard in German and English songs, renewing the excellent impression made in her first number. Mr. La Forge supplied his customary expert accompaniments. M. L. S.

FLORENCE WESSELL

A number of Florence Wessell's artists have fulfilled recent engagements. Emily Roosevelt is singing this month at the Cincinnati Festival. Doris Korn and Arthur Van Haelst are appearing with the Charlotte Lund Opera Company, and Ellery Allen has recently had several club engagements in New Jersey.

MAY STONE

Erna Miru, soprano, artist pupil of May Stone, has been engaged for the Associated Artists Opera Company (Cola Santo, director) to sing roles in their forthcoming season of opera at the Broadway Theatre, New York. Miss Miru made her début as Santuzza in Cavalleria Rusticana on April 29.

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Concert Promotion

(Continued from page 19)

this article, which should be illustrated with the photographs of all of his artists, the local manager might permit himself the luxury of 1,000 or more words.

Routine concert news should be released daily for ten days prior to the concert. Short concise paragraphs and complete coverage must be the goal. Two newsworthy facts should not be released in one story, as such comprise two separate releases. For instance, never print the announcement of the artist's coming, which is news, and include in the same story the program. This is a separate item and will carry itself.

THREE INTERESTED DEPARTMENTS

There are three departments on a newspaper where the local manager may hope for cooperation. The Music Department, of course, will handle on its Sunday page biographical and critical data about the artist and the program, The City Department will handle the news of the arrival of the artist, the interview at the hotel. The Society columns will carry the list of patronesses and social leaders who are planning to attend, news of receptions, teas and dinners prior to the concert, or any social functions to which the artist may be invited.

The most important single news story in connection with any concert is the news that the artist has actually arrived in the city where he is going to give the concert. One of the reasons why the last day's sale is usually the best day's sale is that some people delay buying until they know the artist has actually arrived. To assist the manager in obtaining such publicity, artists are, wherever it is possible, scheduled to arrive in a city the day prior to the concert. The local manager must know the station and hour of arrival, he should be on hand to greet the artist on arrival, and he should have arranged with the newspapers to have their photographers there to photograph the artist, either at the station or shortly thereafter in the hotel room. If the artist is an outstanding one, there will be no doubt that the picture will carry, and if the interview has been entrusted to a sensible reporter, this story frequently breaks on the front page.

When the photograph is taken of the artist arriving in town, it is proper for the local manager to appear in this picture, and he should as a matter of habit secure this valuable publicity for himself and his business. He may be seen shaking hands with the artist, proffering a gift, presenting a message from the Mayor, bringing a piece of music by a local composer, or performing some other act to give the picture additional news value. Experience will soon teach the manager if such a photograph (which will necessarily require from two to three columns in width for proper publication) is liable to be published. If the paper is in the habit of limiting its photographs to a single column, it is dangerous for the local manager to permit any other figure to enter the photograph, and he should allow the artist to receive the entire attention. In any case, he ought to see that at least two photographs are taken, one with himself and one without.

Now suppose the artist is not of first importance and the city desk is only mildly interested. In such a case the ingenuity of the local manager must be brought into play to strengthen the news value of the arrival. If the artist is a woman, she may be presented at the station with a bouquet of flowers given by the president of the music club. She may be met by a delegation of Girl Scouts, who present her with a specimen of local handicraft. The Mayor may be induced to greet her at the station, or she may be whisked to his office at City Hall and given the key to the city. Politicians eat up this sort of publicity.

QUESTION BOX

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

Metropolitan Announces Plans for 1933-4

(Continued from page 5)

Gianni Schicchi and Deems Taylor's Peter Ibbetson.

Mr. Gatti-Casazza announced that Lawrence Tibbett would sing the role of Wrestling Bradford in Merry Mount, with Edward Johnson in the leading tenor role, and Tullio Serafin conducting. In Salome, Gocta Ljungberg will enact the title role, with Arthur Bodanzky as director. Lily Pons and Giuseppe De Luca will appear in Linda di Chamounix, Mr. Serafin conducting. Mr. De Luca will again sing the title role of Gianni Schicchi. Lauritz Melchior has been engaged for the entire next season.

Singers whose names do not reappear on the roster for next winter include Aida Doninelli, soprano; Ernestine Schumann-Heink, and Faina Petrova, contraltos; Gustaaf de Loor, Rudolph Laubenthal, Giacomo Lauri-Volpi, Armand Tokatyan and Marek Windheim, tenors; Claudio Frigerio, baritone, and Siegfried Tappolet, basso. Negotiations for the reappearance of Mme. Petrova and Mr. Windheim are, however, still in progress, it was said.

GATTI-CASAZZA'S STATEMENT

In his annual statement to the patrons of the Metropolitan, Mr. Gatti-Casazza said:

"I wish to thank sincerely all the subscribers and the general opera-going public, and express my gratitude to the members of the 'Committee to Aid the Metropolitan Opera,' and especially its extraordinarily devoted and efficient chairman, Miss Lucrezia Bori, for their successful and zealous work, which has been rewarded by such gratifying results; and I wish to express my grateful appreciation to the thousands of contributors whose generosity has made possible the next season of Metropolitan Opera.

"I also want to assure the public, in the most emphatic manner, that notwithstanding economic uncertainties the coming season has been organized in such a way as to obtain the highest possible artistic standards. I may say that in the matter of variety of repertoire and artists next season will be even superior to the one recently closed and which met with such general approval."

The general manager sailed on May 4 in the Conte di Savoia, and expects to return late in October for the fourteen-week season of 1933-34, which begins Tuesday night, December 26. During the summer, he may engage two or three new artists in addition to those already announced.

Music Notes From Coast to Coast

BIRMINGHAM, ALA.—Lily Pons, coloratura soprano of the Metropolitan Opera, was presented in concert here by the Birmingham Music Club. The charming singer drew a capacity audience to the Temple Theatre, stage seats being necessary to accommodate the crowd, and many being turned away without seats. Her exquisite singing won enthusiastic applause after every number and many recalls. The usual coloratura arias were supplemented by Bishop's Lo, here the gentle lark, Se tu m'ami, (Pergolesi) and Plaisir d'amour (Martini). She closed with the Mad Scene from Lucia, which brought forth a thunderous ovation. Again and again she was recalled. Henry Bove, flutist and Giuseppe Bamboschek, accompanist, assisted. Miss Pons was entertained after the concert by L'Alliance Francaise.

The Birmingham Civic Symphony Orchestra (Dorsey Whittington, conductor), gave its second concert of the season before an audience that completely filled Phillips Auditorium. The orchestra showed a marked improvement over its initial concert, playing difficult compositions in a more finished manner. The program opened with the Mozart Jupiter Symphony. Harold Johnson, concertmaster, was soloist in the Rondo Capriccioso for violin and orchestra by Saint-Saëns, playing with splendid artistry and winning much applause. Caucasian Sketches, and the tone poem, Finlandia (Sibelius) completed the program.

The last in the series of morning musicales for this year was presented by the Birmingham Music Club at the Birmingham Conservatory of Music. Mr. Whittington arranged the program. Olive Cheek Humphrey, soprano, opened with an aria from Massenet's Hérodiade; Cecilia Abrahams, gifted young pianist, played the first movement of Beethoven's C major concerto, with Lois Greene at the second piano; Angelo Silva, flute, Irvin Taylor, cello and Lois Greene, piano, gave a group of chamber music selections; Olive Humphrey sang modern songs and Roy McAllister, brilliant young pianist, played Soaring by Schumann, Nocturne in F by Chopin, and Etude Heroique by Leschetizky.

The Birmingham College of Music (Guy Allen, director) presented the following pupils in recital: Mildred Shaffer, May Beth Ferguson, Eula Mae Higginbotham, Clara Vail, Christine Tidwell, Mary McPherson and Helen Watson.

Winners in the State Student Contest held in Montgomery were Mary Blair Bartlett (who also won the Weenona Hanson Memorial prize of $25), Billie Childers, Edwin Hardin and Cecil Simmons, pianist, Willie Wallace, cello and Wilburta Kerr, violin.

A. G.

BUFFALO, N. Y.—The Guido Chorus, under the direction of Seth Clark, brought its twenty-ninth season to a close with a highly enjoyable concert, given in the Hotel Statler Ballroom. As is always the case, the singers gave an excellent performance, and the audience was highly appreciative of their efforts. Santina Catalano Leone, soprano soloist, a former Buffalo resident, delighted in her generous list of programmed numbers, additional Italian folk songs (in costume), and encores. A flute obbligato for Benedict's La Capinera was performed by Vincent Faga. Robert Hufstader provided his usual artistic accompaniments for soloist and chorus, Harry Whitney joining in the four-hand piano part for the stirring Reapers Song, which closed the program.

The final Sunday evening ensemble concert was held in the home of Mrs. Rudolf Flersham, and enlisted a large number of local performers in the presentation of the Bach Coffee Cantata. Mr. Hufstader, pianist and director, Jessamine Long, soprano, Emerson Knaier, baritone, Charles Mott, tenor, a mixed chorus of twenty-three voices, and a string quartet comprising Helen Eastman, Harriet Lewis, Agnes Millhouse and Ivan Shapiro, gave a good performance of the humorous work. Ilona McLeod and Eva Rautenberg offered an admirable interpretation of the Bach C major concerto for two pianos, winning much applause from the numerous auditors.

The Buffalo Orpheus Male Chorus sang an interesting program in Elmwood Music Hall (William Breach, director), assisted by Isabelle Tardif, soprano, Kenneth Hines, tenor and a chorus of 150 boys. Mrs. Breach and William Gomph, were the efficient accompanists. The large gathering was enthusiastic over the varied offerings. Isabelle Tardif was heard in the Lakmé Bell Song and a group of solos, all presented with beauty of tone and excellent diction and interpretation. Later in the program she participated in the singing of several duets with Kenneth Hines, and both were received with acclaim.

The Buffalo Choral Club (Harold A. Fix, director), with Ruth Bender, pianist and Bess Prehn Maasen, accompanist, presented a successful concert, for a large attendance at Twentieth Century Club hall. The program was given by the chorus of women's voices with admirable tone color and diction, fine balance, and response to their conductor, and met with warm appreciation. The accompanist deserved her share in the honors. Lillian Veatch Evens sang the incidental solo in one selection, with success. Miss Bender had not been heard in Buffalo since returning from her studies in New York. In compositions by Scarlatti, Schumann and Brahms she evidenced sound training and musicianship, displaying brilliant style, and facile technic. In response to insistent applause she graciously added an extra Brahms number.

Emilie Louise Hallock, soprano, was presented by Westminster Junior Circle in a delightful recital, in which this artist showed much vocal ability in an unusual program of lyric, dramatic, and coloratura works. Songs in French, German and English had an unusual versatility of musicianship and excellence of diction and interpretation. Unstinted applause was awarded her. In Beth Bowman Wolanek she had a worthy associate at the piano. Leopold Roebbig furnished effective flute obbligati on the Lucia and Ravel numbers.

L. H. M.

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Press Comments

ETHEL LEGINSKA

The Havana Post headlined its report of Ethel Leginska's recent appearance in the Cuban capital as conductor of the Havana Philharmonic Society, "Triumph Greets Leginska As First Woman Conductor of Beethoven Masterpiece." The body of the review reads in part: "Cognizant of the unique moment in musical history, the first appearance of a woman conductor with Beethoven's ninth, a critical expectancy stilled the audience for the baton of the diminutive, dynamic master of orchestral strategy. The opening section at once created confidence. Although the markings in the score were carefully observed, there was no exaggeration. The soft tones were sustained, and the very gentle, sad melody stood out clearly.

"Again and again the players were brought to what appeared to be their utmost forte, each section kept always clear and audible. With her reserves well in hand, never allowing the strings to be overwhelmed by the brass, nor any one instrument to be more than one note in a perfectly balanced whole, boundless strength and brilliance was maintained to the very end. Even in the tremendous outburst with the introduction of the chorus, the tone was controlled with the sonorous majesty of triumphal marching legions bearing effulgent banners.

"In dual role of conductor and pianist, Mme. Leginska further captivated the audience in a diverse mood with the concerto which completed the program. Playing with accented rhythm and brilliance, her subtlety in blending the orchestration with a minimum of gestures and with a maximum of color and effect, demonstrated anew her elemental strength and positive authority as a master."

NELSON EDDY

Nelson Eddy, recent guest soloist with the Singers Club, Cleveland, O., making his début in that city, was warmly commended in the local press. Archie Bell said in the Cleveland News: "Eddy possesses one of the finest stage personalities I ever saw. A giant of a fellow, who beams a smile across the footlights, takes up the task in hand, and although it may sound like a bromide, he has every appearance of singing for the joy of it. His range is wholly adequate, being particularly notable in the booming lower tones, his diction is faultless, and he sang and sang and sang, when he wasn't bowing, bowing and bowing, because it was what might be termed a sensationally successful local début."

Herbert Elwell in the Cleveland Plain Dealer: "Eddy is a young singer whom America may be proud to call its own. His voice has a strong resonance and natural warmth that make it immeasurably satisfying from the point of view of quality. His offerings last night leaned heavily on the spectacular and the boisterous. There was a good deal of clowning. He started, at the outset, by preluding his Mozart aria with spoken Italian declamation. He imitated a drunken sailor and made other gestures appropriate to Moussorgsky's Song of the Flea. All this was remarkably successful and entertaining."

JEANNETTE VREELAND

Jeannette Vreeland's appearance, April 3, in Fairmont, W. Va., was chronicled in the Fairmont Times, under the heading "Artist Captivates Filled Auditorium:" "Of all the artists who have appeared here under the sponsorship of the Fairmont Community Concert Association Miss Vreeland received the most enthusiastic plaudits. She received salvo after salvo of applause."

The following day the soprano sang in Wheeling, W. Va. The Wheeling Register said: "The theatre echoed repeatedly to the applause of an enthusiastic audience, for the singing was replete with those qualities which have given Jeannette Vreeland so favorable a position with her public—the temperament which finds expression by means of a voice of both sensuous and dramatic resources; her regard for diction and the poetical content of a song; her capacity for absorbing herself in the message of poet and composer."

ELSA ALSEN AND PAUL ALTHOUSE

Elsa Alsen and Paul Althouse gave a Wagnerian program with the Pittsburgh (Pa.) Symphony Orchestra on Easter evening. Edward Specter, manager of the Pittsburgh Symphony Society, wired the artists' managers: "Alsen and Althouse achieved a great success. They lived up to all the splendid press notices on their performance of the same program under Toscanini."

The Pittsburgh Post-Gazette spoke of "the resplendent Elsa Alsen, soprano and Paul Althouse, tenor, two of the finest Wagnerian singers this side, or any side of a proscenium, and in Scene III of Act I from Die Walküre one heard a brilliant condensation of the noble drama. Both singers have been heard here before and both were stimulating, with fire and authority in every bit of melos, every bit of phrase-recitative. Mme. Alsen made a notable Sieglinde and Mr. Althouse was an admirable Siegmund, both singers were warm in tone and high in appeal."

The Sun-Telegraph: "Elsa Alsen, soprano and Paul Althouse, tenor, both of whom are well known here for their good works, contributed much to the success of the concert. The voices are excellently adapted as individuals and in unison for the work they sang last night. Their approach to the music is that of the best Wagnerian singers with this difference, that they actually sing it better than more heralded stars. Last night's performance had tremendous sweep, they preserved the loveliest lyric quality for the opening Spring Songs and led on to a gorgeous climax with the sword music, when the orchestra too did an astonishingly subtle accompaniment."

Pittsburgh Press: "Elsa Alsen and Paul Althouse, long celebrated in the domain of opera and authoritative exponents of the works of Wagner, gave an impressive account of the third scene from Die Walküre. Their singing of the dialogue between Siegmund and Sieglinde was imbued with a dramatic intensity, power and imaginative insight that evoked an ovation of applause, and they were recalled again and again."

Miss Alsen and Mr. Althouse sang practically the complete third scene of Act I of Die Walküre.

DRUSILLA HUFFMASTER

Drusilla Huffmaster, pianist, artist pupil of Adele Margulies, recently gave a recital in Houston, Tex., where Miss Margulies is now teaching. The Houston Press said that the young girl "excelled the hopes of her most ardent admirers; the audience responded with rounds of applause. It was a musical treat for all who attended." The Post carried: "Her youth was forgotten in her poise, her strength of tone, amazing fingerwork and expressive interpretations. It was rich in color and contrast. She played the Bach-Busoni Chaconne with great sonority of tone and almost unbelievable power. In Chopin's A flat Polonaise she reached the height of her interpretative ability." The Chronicle particularly mentions "the refinement of feeling and execution which she has taken on in the past year. A prodigious technical equipment," the report continues, "there was a stunning tonal effect."

DRUSILLA HUFFMASTER

ROSE BAMPTON

Rose Bampton, contralto of the Metropolitan Opera Company, took the part of Kundry in the recent concert presentation of Parsifal by the Philadelphia Orchestra (Leopold Stokowski, conductor). The score was divided into three separate programs. Following the one which held the second act and the final scene of Act III, Samuel L. Laciar wrote in the Philadelphia Public Ledger: "The vocal honors of the performance were carried off by Rose Bampton in the role of Kundry. The part in this act demands three different styles of singing to fit the stage and emotional demands, and Miss Bampton was equally effective in all; in her defiance of and final yielding to Klingsor and again in the temptation of Parsifal in the garden scene. The last was especially well done, with a luscious tone quality and allure which strongly approached the missing stage action and settings. Miss Bampton seemed to change the entire quality of her voice in the strong differentiation of these contrasting scenes."

Edwin H. Schloss, in the Philadelphia Record: "In contemplating such a glorious ensemble as was unveiled at last night's performance it is perhaps too specific in appreciation to be highly conscious of any one figure in the composition of the whole, but the superb singing of the part of Kundry by Miss Rose Bampton could not escape distinction. In beautiful contrast to her brief appearance as the bitter and distraught Kundry of the first act which she sang so admirably on Friday, Miss Bampton gave a thrilling interpretation of the passion and tenderness that is in the moods of the music of the role in the second act. One felt that Parsifal should have been a lost soul at the first soft greeting of her enchanting voice. The melting tenderness of her vocal approach could only have been lost on a hero who, according to the libretto, was apparently protected by an invulnerable Oedipus complex."

ALICE FRASSINET

Alice Frassinet, artist pupil of Edith W. Gaudenzi of New York, recently appeared in a leading role in Very Good Eddie, the musical show staged by the Glen Ridge (N. J.) Battalion Forum. The Independent Press declared: "Alice Frassinet gave a pleasing performance. Her voice was excellent and her scenes were well done."

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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S. J. Barozzi
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Victor Benham
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Emma Boehm-Oller
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G. Carnsion
Nino Carboni
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Jessica Colbert
Norman Curtis
Stephen Czukar
Greta Dalmy
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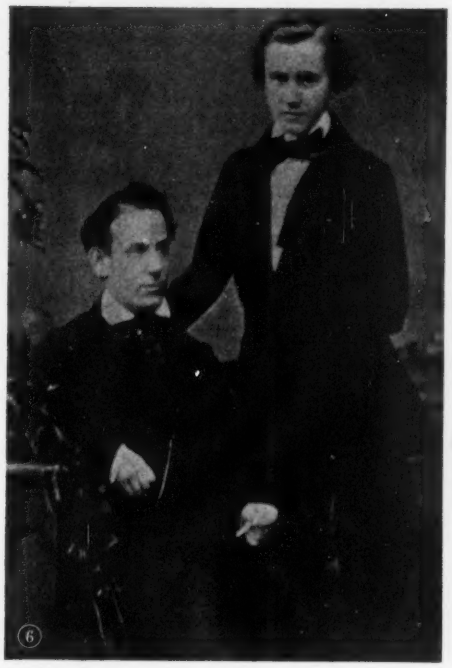
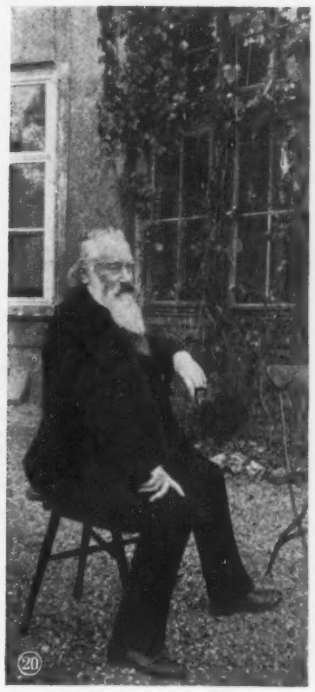


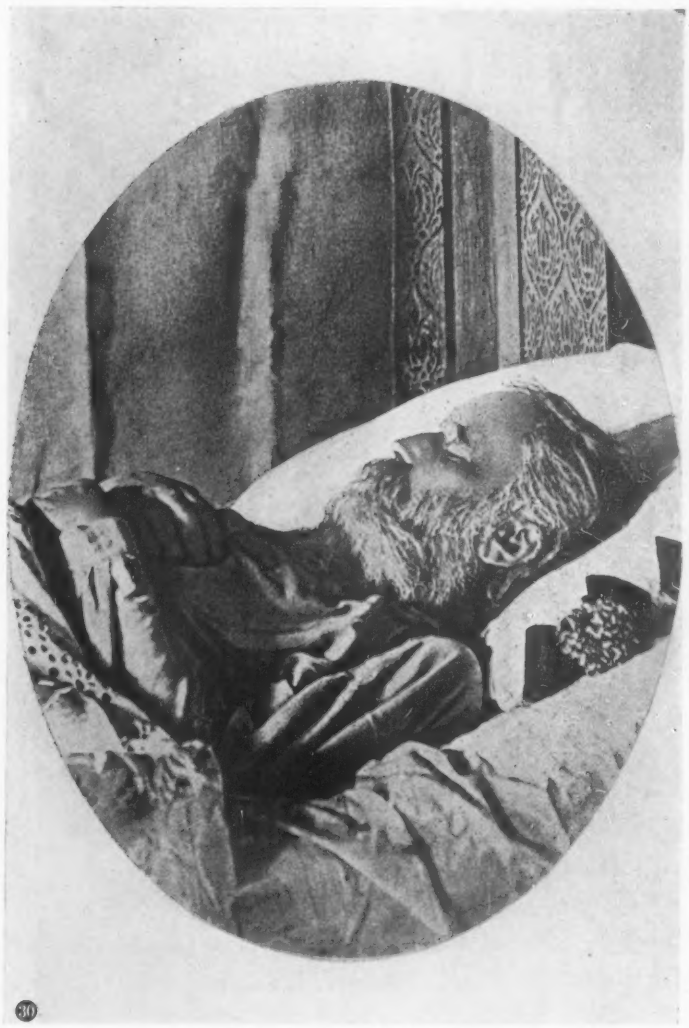
BRAHMS (Standing) AND EDUARD REMENYI
from a photo taken in 1853. In this year, Brahms, then twenty years old, undertook a concert tour as pianist with the gifted Hungarian violinist.



IN HIS GARDEN,
from a photograph by Maria Fellinger, made in 1894, near the end of the composer's life.

ON THE WAY HOME FROM THE "ROTE IGEL"
from a silhouette by Otto Boehler. The favorite inn of the inveterate bachelor, Brahms, was the old-fashioned hostelry in Vienna, where for many years, in a dingy, smoky back room, the master was wont to take his lunch.

THE MASTER'S RESTING PLACE
Brahms' Tombstone in the Central Cemetery, Vienna. The composer's remains were interred in a grave of honor near where Beethoven and Schubert were buried. The tombstone, by Ilse Conrat, was unveiled on May 7, 1903, the seventieth anniversary of Brahms' birth.



BRAHMS ON HIS DEATH BED,
from a photo made by Eugen Miller of Aichholz, April 3, 1897. His condition, which had already become very serious in 1896, became aggravated after an unsuccessful Carlsbad cure. With a premonition of his end, the Vier Ernste Gesänge were composed, and after his death, according to his wish, his artistic mementos became the property of the Vienna Society of the Friends of Music.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Albert Petersen

HARRIET VAN EMDEN

Soprano

Faculty Member of the Curtis Institute of Music